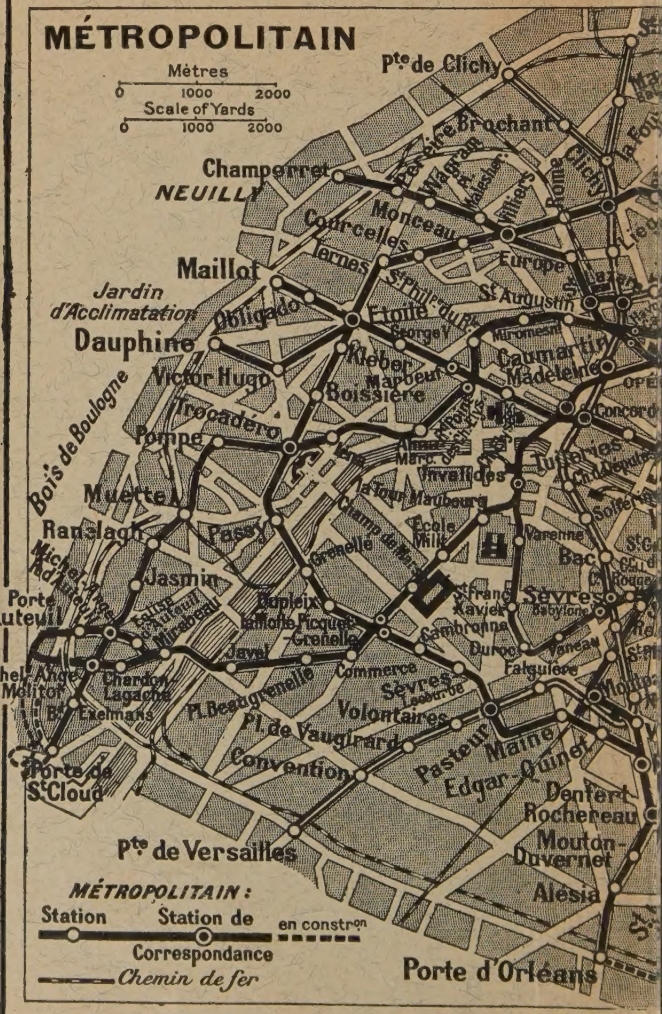
ILLUSTRATED GUIDE BOOKS

PARIS IN A WEEK

HACHETTE


MÉTROPOLITAIN
Mètres
0 1000 2000
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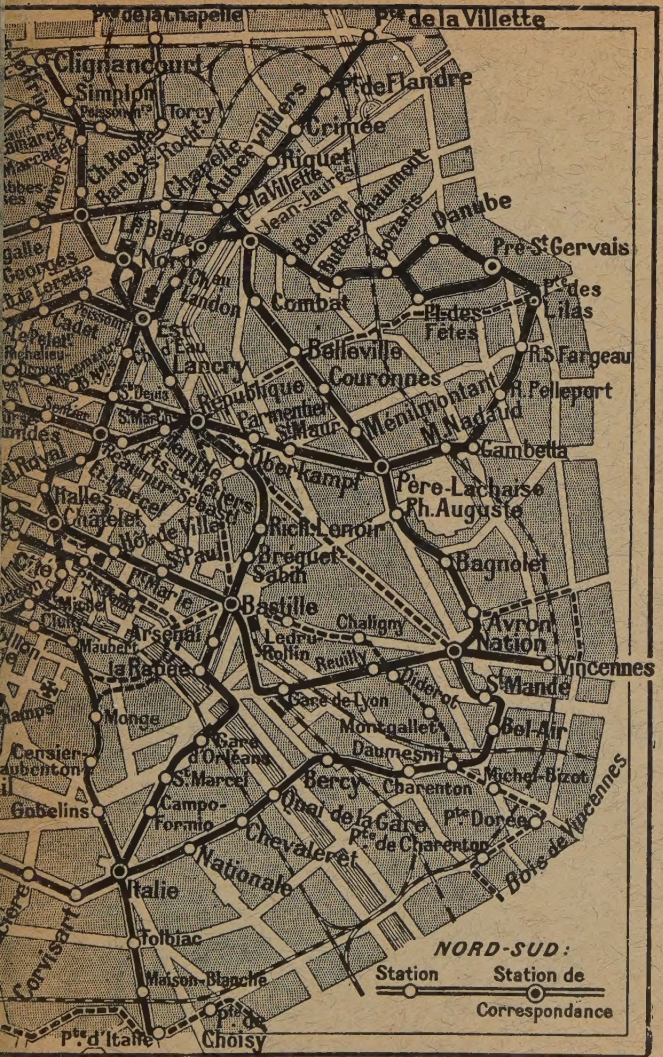
Pte de Clichy
Brochant
Champerret
NEUILLY
Courcelles
Monceau
Ternes
Maillot
Jardin d'Acclimatation
Obligado
Dauphine
Victor Hugo
Bois de Boulogne
Trocadéro
Pompe
Muette
Ranelagh
Passy
Jasmin
Porte d'Auteuil
Michel-Ange R. Molitor
Chardon-Lagache
Exelmans
Javel
Pl. Beaugrenelle
Porte de St Cloud
Pte de Versailles
Convention
Pl. de Vaugirard
Volontaires
Sèvres
Commerce
Dupleix
La Motte-Picquet-Grenelle
Cambronne
Ecole Milit.
Invalides
La Tour Maubourg
Alma Marceau
Kléber
Boissière
Etoile
George V
St Philippe du R.
Europe
St Augustin
Miromesnil
Haussmann
Caumartin
Madeleine
Opéra
Concorde
Tuileries
Solférino
Varenne
Bac
Sèvres Babylone
St François Xavier
Duroc
Vaneau
Falguière
Pasteur
Maine
Edgar-Quinet
Denfert Rochereau
Mouton-Duvernet
Alésia
Porte d'Orléans
MÉTROPOLITAIN :
Station
Station de Correspondance
en construction
Chemin de fer


Pte de la Chapelle
Pte de la Villette
Clignancourt
Simplon
Pte de Flandre
Torcy
Crimée
Riquet
Aubervilliers
Ch. Rouge
Barbès Rochech.
Chapelle
La Villette
Jean-Jaurès
Bolivar
Buttes Chaumont
Danube
Le Blanc
Nord
Pré St Gervais
Georges
Chau
Landon
Combat
Pte des
Lilas
Est
Eau
Belleville
Pelletier
Lancry
Couronnes
R.S Fargeau
St Denis
République
Parmentier
Ménilmontant
R. Pelleport
St Maur
M. Nadaud
Gambetta
Oberkampf
Père-Lachaise
Ph. Auguste
Halles
Châtelet
Rich. Lenoir
Hôtel de Ville
St Paul
Breguet
Sabin
Bagnolet
Bastille
Chaligny
Avron
Arsenal
Ledru
Rollin
Reuilly
Nation
Vincennes
la Rapée
Diderot
St Mandé
Gare de Lyon
Monge
Montgallet
Bel-Air
Gare
d'Orléans
Daumesnil
Censier
St Marcel
Bercy
Charenton
Michel-Bizot
Gobelins
Quai de la Gare
Pte Dorée
Pte de Charenton
Chevaleret
Nationale
Bois de Vincennes
Italie
Tolbiac
Corvisart
Maison-Blanche
Pte d'Italie
Choisy
NORD-SUD:
Station
Station de
Correspondance

PARIS

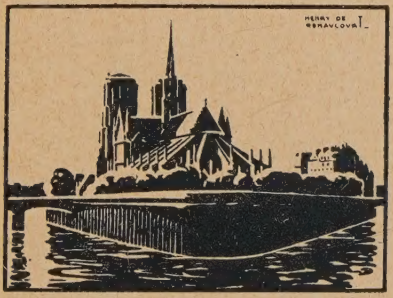
IN EIGHT DAYS
AND ONE DAY IN VERSAILLES

THE ILLUSTRATED GUIDE-BOOKS
DIRECTOR : MARCEL MONMARCHÉ

PARIS

IN EIGHT DAYS

AND ONE DAY IN VERSAILLES



68 ILLUSTRATIONS

after the original drawings of Henry de RENAUCOURT

42 PLANS

LIBRAIRIE HACHETTE
79, Bd SAINT-GERMAIN, PARIS
1930

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Paris in 8 days.

Situation, population, climate, fortifications, divisions, area, general aspect, origin and development.

1st day. — Place Vendôme, rue de la Paix, Eglise de la Madeleine, Eglise Saint-Augustin, Musée Jacquemart-André, Musée Cernuschi, Parc Monceau, Eglise Russe, Musée Henner, Arc de Triomphe, Avenue de la Grande-Armée, Jardin d'Acclimatation, Bois de Boulogne, Champs-Elysées, Grand Palais and Musée des Beaux-Arts de la Ville de Paris (Petit Palais), Place de la Concorde, the Boulevards as far as the Variétés theatre 65

2nd day. — Palais du Louvre, Eglise Saint-Germain-l'Auxerrois, les Halles, Eglise Saint-Eustache, Banque de France, Jardin du Palais-Royal, Théâtre - Français, Musée du Louvre, Place du Carrousel, Musée des Arts décoratifs, Jardin des Tuileries, Eglise Saint-Roch, Opéra, Magasins du Printemps. . 83

3rd day. — Eglise Saint-Séverin, Eglise Saint-Julien-le-Pauvre, Musée de Cluny, Eglise Saint-Nicolas du-Charbonnet, les Arènes de Lutèce, Manufacture des Gobelins, Jardin des Plantes, Mosquée, Bibliothèque de l'Arsenal, Place de la Bastille, the Boulevards as far as the Gymnase. 117

4th day. — Musée Galliera, Musée Guimet, Musée ethnographique and Musée de sculpture comparée du Trocadéro, Champs de Mars, Ecole militaire, les Invalides, Musée de l'Armée, Tombeau de Napoléon, Esplanade des Invalides, Musée Rodin, Chambre des Députés, Palais and Musée de la Légion d'honneur, Ecole des Beaux-Arts.

5th day. — Bibliothèque Nationale, Bourse, Eglise de la Trinité, Eglise du Sacré-Cœur, Parc des Buttes-Chaumont 135

6th day. — Saint - Etienne-du-Mont, Panthéon, Val-de-Grâce, Observatoire, Jardin du Luxembourg, Palais du Luxembourg. Musée du Luxembourg, Odéon, Monnaies, Institut, Saint-Germain-des-Prés, Saint-Sulpice, Sor-

bonne, Collège de France, Ecole de Médecine. 172
7th day. — Place du Palais-Royal, Magasins du Louvre, rue de Rivoli, Tour Saint-Jacques, Place du Châtelet, Palais de Justice, Sainte-Chapelle, Tribunal de Commerce, Pont-Neuf, Notre-Dame, Eglise Saint-Gervais, Ile Saint-Louis, Hôtel de Ville, Conservatoire des Arts et Métiers. 194
8th day. — Quartier du Marais, old private mansions, les Archives, Musée Carnavalet, Place des Vosges, Musée Victor-Hugo, Private mansions r. and l. from rue Saint-Antoine, Eglise Saint-Paul and, Eglise Saint-Denys, Square du Temple, Cimetière du Père-Lachaise, Place de la Nation, Bois et Château de Vincennes 211

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I. — How to use our Guide.

Our guide takes the traveller in hand on his arrival and shows him the way day after day, hour after hour, avoiding thus all trouble, inconvenience and waste of time.

Practical information. — At the beginning of this book are to be found full information referring to hotels, restaurants, means of communication, various entertainments, etc., everything in a word that might contribute to the ease and pleasure of a traveller.

Visiting Paris. — In order to simplify the visit of Paris, this guide-book has been divided into eight excursions, each of which being prepared as to call the visitor's attention to everything worthy of interest. These daily rounds lead the tourist through the streets and the various districts of the city, giving him all the time indications as to the best available means of communication thereto. A special care has been taken to set forth in due relief the historical, archaeological or merely pictural features of the principal curiosities : in the museums, for instance, every notable masterpiece is obviously notified to the visitor.

Even if he has but eight days to spend in Paris, the visitor by whom our visiting-plan has been agreed, may rest assured, when he leaves, that he had missed nothing of importance.

For the tourists disposing of an additionnal extra-day, we have also given the itinerary of a short trip to Versailles and the « Trianons ».

We have made our best, in short, to enable the visitor to derive the fullest amount of enjoyment from his stay in Paris, while sparing him every avoidable difficulty.

Season. — Summer is rather hot in Paris; many theatres are closed at this time and Society people have left the city. Winter is not very severe ordinarily, but the short days afford scant time for sightseeing. The best seasons for visiting Paris are *Autumn* and most particularly *Spring*, until May and June, with its mild days, its attractive Art Exhibitions, its « musical season », etc., all what contributes to the special spell of Paris.

II. — Arrival, Railway stations, Conveyances, Luggage, Tourists' Agencies.

Stations. — The main stations are :

Etat Railways : *Gare Saint-Lazare* (buffet, *Hotel Terminus*), for the lines to Normandy ant the lines of the N. W. suburbs; — *Gare Montparnasse* (buffet), 66 Bd Montparnasse, for the lines to

Brittany, the South-West, and the suburban lines of the W. district; — *Gare des Invalides*, Esplanade des Invalides (no buffet), for the line to Granville and the electric line to Versailles. Rive gauche.

Orléans Co. : *Gare du Quai d'Orsay* (buffet, *Hôtel du Palais d'Orsay*).

Gare d'Austerlitz (buffet), 51-56 Quai d'Austerlitz, formerly terminus, actually an ordinary station; — *Gare du Luxembourg*, r. Gay-Lussac, and *Gare de Sceaux*, Pl. Denfert-Rochereau, for the lines to and from Sceaux and Limours; the latter only is available for the registration of the luggage.

Paris-Lyon-Méditerranée Co. (P.-L.-M.) : *Gare de Lyon* (buffet), 20 Bd Diderot.

Nord Co. : *Gare du Nord* (buffet), r. de Dunkerque and Pl. de Roubaix.

Est Co. : *Gare de l'Est*, r. de Strasbourg (extremely enlarged since 1928); — *Gare de Vincennes*, Pl. de la Bastille, specially for the suburban lines to Vincennes, Brie-Comte-Robert and Verneuil-l'Etang.

Luggage; conveyances for travellers with luggage. — It is advisable for travellers with a great deal of luggage to book by wire (several days beforehead, if possible) one of the Co's omnibuses or cabs; these wires are accepted free of charge by any French railway station : e. g. *Chef de gare* (Lyon, Nord, etc.) *Paris, Réserver voiture pour... personnes arrivée train... heure... min.* Fares are calculated according to the distance and the number of travellers (Full information may be obtained in the *Livret Chaix* or at the information desk in the stations). — Taxicabs drivers are generally willing to carry a trunk besides themand this is, of course, the most advantageous mean with a small luggage. — Handluggage may be given to *porters* (1 fr. and more according to number and weight). — Registered luggage is delivered in the *Salle des Bagages*, where they should be claimed with the registration voucher; the last figure on this voucher indicate the place where to go. — After being examined by the « *octroi* » employees (town-dues are levied on drinks, eatables, etc.) and the custom-house officials (when coming from a foreign country, for the registered luggage) they may be committed to the care of the porter, who will take them to the previously chartered conveyance.

Hotels near the stations, see p. 8-33.

Carriages. — Belonging to the Railway Cos., see above; they may be ordered to carry passengers and luggage to and from the stations : apply at the stations and at the town-offices of the Cos. — For taxicabs, see p. 34.

Tourists' Agencies. — Free information are given by the tourists' agencies, and particularly as to the practical organisation of excursions. They also issue railway and steamer tickets, hotels coupons, etc. and organise circular trips at inclusive prices, in France and other countries.

The chief tourists' agencies in Paris are given below, in alphabetical order :

Adams Express Co., 28 r. du Quatre-Septembre; *American Express Co.*, 11 r. Scribe; *Bennett's*, 4 r. Scribe; *Branger*, 5 r. Cambon; *Cedok*, 12 r. des Pyramides; *Cie Française de Tourisme*, 30 Bd des Capucines and r. Caumartin; *Cook*, Pl. de la Madeleine, 18 r. de la Paix and 120 Av. des Champs-Elysées; *Dean and Dawson*; 212 r. de Rivoli and 5 r. Edouard-VII; *Duchemin*, 20 r. de Grammont; *Exprinter*, 2 r. Scribe 26 Av. de l'Opéra; *France-Belgique-Tours*, 19 Av. de l'Opéra; *Frank Tourist Co.*, 10 r. Edouard-VII; *Les Grands Voyages*, 1 r. du Helder; *Lubin*, 36 Bd Haussmann; *George Lunn*, 3 Av. de l'Opéra; *Nordish Reisebureau*, 28 Av. de l'Opéra; *Raymond and Whithcomb*, 11 r. de Castiglione; *Le Tourisme Français*, 11 r. de Londres; *Les Voyages Modernes*, 4 Av. de l'Opéra; — travelling agencies are also to be found in the department stores and in the offices of the newspaper « *Le Petit Parisien* », r. La-Fayette. — The *Chemins de Fer d'Alsace et de Lorraine* have their tourists'agency : 2 Av. Portalis.

The *Compagnie Internationale des Wagons-Lits et des Grands Express Européens* (*Sleeping-Car Co.*), 14 Bd des Capucines and 98 Av. des Champs-Elysées, also issues railway tickets and gives full travel information.

The *Office de Tourisme des Guides Bleus*, 79 Bd Saint-Germain, was re-opened in 1927 with the collaboration of the touristical French agencies, and also gives full travel information, etc., at the same conditions than the other tourists' agencies.

III. — Hotels, Restaurants.

Hotels and restaurants of every kind are extremely numerous in Paris. To render more easy the visitor's choice, we have drawn our lists according to the following principles :

I. — The « *de luxe* » hotels and restaurants are listed *separately*; they correspond, according to the general opinion and to their prices, to the maximum of confort and luxury.

II. — All the other hotels and restaurants are listed alphabetically *according to the districts* in which they are to be found and these districts are divided into *five great groups* :

a) *Districts of the Centre Right-Bank*, from the Madeleine to the Bastille, including the « Grands Boulevards » and extending as far as the Seine; this is the heart of the city, the business district; here are the banks, most of the best shops, large stores, theatres; the most favored by the tourists on account of the great facilities resulting from being in the *very centre*;

b) *Western districts*, from the Madeleine to the Bois-de-Boulogne on the r. bank, and around the Invalides and the Champ-de-Mars on the l. bank; aristocratic and fashionable residential district, where are to be met the best foreign society, where quietness and green spaces are to be found; — this is the most advisable residential district for those who do not count with time and money;

c) *Near the stations* : noisy, crowded districts, mostly convenient to travellers who want to spare time and unnecessary fares.

d) *Centre Left-Bank* : including the Quartier Latin and the surrounding districts as far as the Invalides; it comprises the

University and high schools districts on one hand, and the Faubourg Saint-Germain on the other, — the first one will be selected by those who look after the intellectual or artistic life, the second for personal reasons.

e) Suburban Districts : the less interesting and the most distant, which may be commanded for personal reasons.

III. — In *every district*, hotels and restaurants are listed *alphabetically*, and divided into three categories :

A. — The letter *A* following immediately the name of the hotels indicate the *first-class hotels* (suites, private bathrooms, halls, smoking rooms, telephone in every room, etc.), Restaurants with letter *A* are also first-class.

B. — The letter *B* following the names of hotels and restaurants indicate a category of establishments slightly inferior to the category *A*, with less expensive rates.

C. — The category *C* includes *good hotels* (central heating, bathrooms, running water; what may still be called a large comfort) and *good restaurants*, of plainer outfittingsand less expensive.

N. B. — The present list is and can only be approximate, and our classification is a mere matter of relativity.

HOTELS AND RESTAURANTS « DE GRAND LUXE »

HOTELS.

Ambassador, Bd Haussmann (Opéra);
Astoria, 131 Av. des Champs-Elysées (Etoile-Champs-Elysées);
California, 16 r. de Berri (Champs-Elysées);
Carlton Hotel, 119 Av. des Champs-Elysées (Etoile-Champs-Elysées);
Claridge, 74 Av. des Champs-Elysées (Etoile-Champs-Elysées);
Commodore, r. Laffitte et Bd des Italiens (Opéra);
Crillon, 10 Pl. de la Concorde (Concorde);
George V, Av. George-V (Etoile-Champs-Elysées);
Grand Hotel, 12 Bd des Capucines (Opéra);
Lotti, 7-9, r. de Castiglione (Concorde);
Majestic-Hotel, 19 Av. Kléber (Etoile-Bois de Boulogne);
Mercédès, 9 r. de Presbourg (Etoile-Bois de Boulogne);
Meurice, 228 r. de Rivoli (Louvre);
Mirabeau, 8 r. de la Paix (Opéra);
Napoléon, 40 Av. Friedland (Etoile-Champs-Elysées);
Paris (de), 8 Bd de la Madeleine (Madeleine);
Pierre Ier de Serbie, r. Pierre-Ier-de-Serbie (Champs-Elysées);
Plazza Athénée, 23 Av. Montaigne (Etoile-Champs-Elysées);
Princess Hotel, 10 r. de Presbourg et Av. Foch;
(Etoile-Bois de Boulogne);
Reynolds, 6 Av. du Parc-Monceau (Etoile);
Rhin (du), 4-6 Pl. Vendôme (Concorde);
Ritz (Cambon), 38 r. Cambon (Concorde);
— (Vendôme), 15, Pl. Vendôme (Concorde);
Royal-Haussmann, 1 Bd Haussmann (Opéra);
Westminster, 11 r. de la Paix (Concorde).

Restaurants.

Ambassadeurs, Av. Gabriel (Etoile-Champs-Elysées);
Café de Paris, 11 Av. de l'Opéra (Opéra);
Champs-Elysées, 63 Champs-Elysées (Champs-Elysées);
Château de Madrid, 33 Bd Richard-Wallace (Bois de Boulogne);
Ciro's, 6 r. Daunou (Opéra);
Embassy, 136 Champs-Elysées (Etoile-Champs-Elysées);
Fouquet's, 99 Champs-Elysées (Champs-Elysées);
Lapérouse, 51 Quai des Grands-Augustins (Saint-Michel);
Lucas, Pl. de la Madeleine (Madeleine);
Le Berry, 92 Champs-Elysées (Etoile);
Maxim's, r. Royale (Concorde);
Montaigne, 5 r. de l'Echelle (Tuileries);
Michodière (*de la*), 4 r. de la Michodière (Opéra);
Philipp, r. Daunou (Opéra);
Voisin, 16 r. Cambon (Madeleine).

HOTELS AND RESTAURANTS LISTED BY DISTRICTS

I. Centre Right Bank (*from the Madeleine to the Bastille, « Grands Boulevards », right bank of the Seine.*

MADELEINE

HOTELS

Arcade (*de l'*) C, 7-9 r. de l'Arcade;
Angleterre (*d'*) B, 38 Fg Saint-Honoré;
Bedford (*de*) B, 17 r. de l'Arcade;
Etrangers (*des*) C, 24 r. Tronchet;
Florence (*de*) C, 26 r. des Mathurins;
Florida C, 17 Bd Malesherbes;
Folkestone, 9 r. de Castellane;
Fortuny, 35 r. de l'Arcade;
Gibraltar, 35 r. de Surène;
Greffulhe, 11 r. Greffulhe;
Lartisien C, 4 Pas. de la Madeleine;
Madeleine Palace C, 1 r. Tronchet;
Madeleine (*de la*) C, 6 r. de Surène;
Marigny C, 11 r. de l'Arcade;
Mary C, 9 r. Greffulhe;
Mathurins et New York (*des*) C, 33 r. des Mathurins;
Newton C, 11 *bis* r. de l'Arcade;
Opal C, 19 r. Tronchet;
Peiffer C, Pas. de la Madeleine;
Perey C, 5 Cité du Retiro;
Richepance C, 14 r. Richepance;
Roblin B, 6 r. Chauveau-Lagarde;
Sylvia C, 12 r. Godot-de-Mauroy;
Sydney (pension) C, 50 r. des Mathurins.
Tronchet C, 22 r. Tronchet;
Victoria C, 17 r. de Castellane;
Vignon C, 23 r. Vignon;
Vouillemont B, 15 r. Boissy-d'Anglas.

RESTAURANTS

Albert Ier, 9 r. de Surène.
Blanquet, 1 r. de Castellane;
Capucines, 4 *bis* Bd des Capucines;
Castellane (*de*) B, 14 r. de Castellane;
Cigogne (*La*) A, 14 r. Duphot (Alsation rest.);
Castiglione Bar, 255, r. Saint-Honoré (American specialties);
Comme chez soi B, 17 r. Roquépine;
Duphot C, 16 r. Duphot;
Etablissement Duval C, Pl. de la Madeleine;
Fauchon B, 24-28 Pl. de la Madeleine;
Grand Vatel A, 275 r. Saint-Honoré and r. Saint-Florentin;
Kitty C, 300 r. Saint-Honoré;

Chez Louis B, 9 r. de Surène (Czech and Vienese cooking);
O'Douro, 4 r. de Surène;
La Petite Boite, 3 r. de Castellane;
Prunier A, 9 r. Duphot;
Royal Topsy C, 11 Pl. de la Madeleine;
La Riviera C, 18 Pl. de la Madeleine;
Taverne Royale B, 25 r. Royale;
Tchécoslovaque, 9 r. de Surène;
Tho le Ni, B 11 Pl. de la Madeleine; (Russian specialities);
Viel A, 10 Bd de la Madeleine;
Weber A, 21 r. Royale.

OPÉRA

HOTELS

Adelphi B, 4 r. Taitbout;
Amboise (*d'*) C, 8 r. d'Amboise;
Antin (*d'*) C, 18 r. d'Antin;
Astra B, 29 r. Caumartin;
Buckingham C, 43 r. des Mathurins;
Capucines (*des*) B, 37 Bd des Capucines;
Caumartin C, 27 r. Caumartin;
Chatham B, 19 r. Daunou and 16 r. Volney;
Choiseul et d'Egypte (*de*) B, 1 r. Daunou;
Dalayrac C, 2 r. Monsigny;
Daunou B, 6 r. Daunou;
Deux-Mondes (*des*) A, 22 Av. de l'Opéra;
Edouard VII A, 39 Av. de l'Opéra;
Etats-Unis (*des*) C, 16 r. d'Antin;
Etna C, 61 r. Sainte-Anne;
Favart C, 61 r. Sainte-Anne;
France (*de*) C, 22 r. d'Antin;
Gaillon C, 9 r. de la Michodière;
Grammont C. 22 r. de Grammont;
France (*Gd Hôtel de*) C, 1 Cité d'Antin and 57 r. de Provence;
Grande-Bretagne (*de la*) B, 14 r. Caumartin;
Haussmann et du Helder B, 6 r. du Helder;
Henry's B, 11 r. Volney;
Iles Britanniques (*des*) A, 22 r. de la Paix;
Ile de France (*de l'*) C, 26 r. Saint-Augustin;
Laffitte C, 38 r. Laffitte;
Liban C, 4 r. Grange-Batelière;
Louvois B, 1 r. de Lulli;
Manchester B, 1 r. de Grammont;
Marsollier B, 13 r. Marsollier;
Mirabeau A, 8 r. de la Paix;
Monsigny A, 1-5 r. Monsigny;
Neva (*de la*) B, 9 r. Monsigny;
Nil (*du*) C, 10 r. du Helder;
Noailles (*de*) A, 9 r. de la Michodière;
Opéra B, 26 Av. de l'Opéra (boarding-house);
Opéra (*de l'*) B, 16 r. du Helder;
Opéra-Comique (de l') C, 4 r. d'Amboise;
Ostende (*d'*) B, 9 r. de la Michodière;
Peletier (*Le*) C, 27 r. Le-Peletier;
Périgord (*du*) C, 2 r. de Grammont;
Pétrograd (*de*) B, 35 r. Caumartin;
Praline C, 4 r. de Provence;
Raynaud C, 20 r. d'Antin;
Riche B, 8 r. Grange-Batelière;
Richelieu C, 20 r. Molière;
Richmond (*de*) C, 1 r. Drouot;
Ruhl B, 1 r. Scribe;
Russie (*de*) C, 1 r. Drouot;
Saint-Augustin C, 15 r. Saint-Augustin;
Scribe A, 1 r. Scribe;
Suisse C, 5 r. La-Fayette;
Touraine (*de*) C, 73 r. Taitbout;
Victoria Lafayette C, 10 Cité d'Antin.

RESTAURANTS

Adrienne's B, 99 r. de Richelieu;
A l'Ami Fritz, 3 r. Sourdière (Swiss cooking);
Angleterre (*d'*), r. Drouot;
Auberge d'Argenteuil, r. d'Argenteuil;
Bécasse (*de la*), 9 r. Caumartin;
Blanc, 18 r. Favart;
Bonne Auberge B, 5 r. Sainte-Anne;
Boulant C, 35 Bd des Capucines;
Brasserie Universelle B, 31 Av. de l'Opéra;
Café de la Paix A, 5 Pl. de l'Opéra;
Capucines (*des*) A, 4 *bis* Bd des Capucines;
Cardinal (*Le*) B, 1 Bd des Italiens;
Choiseul, 17 r. Choiseul;

Colombin, 5 r. Cambon;
Commodore A, 12 Bd Haussmann;
Comte de Provence (*du*) (formerly Grand U) A, 7 r. des Italiens;
Concorde (*de la*), 1 r. Cambon;
Delmonico A, 8 r. d'Antin;
Drouant Gaillon A, 18 r. and Pl. Gaillon;
Chez Emil's, 6 r. Ventadour;
Espagnol, 14 r. du Helder (Spanish cooking);
Esperia C, 24 r. Saint-Augustin;
Etablissement Duval C, 29 Bd des Italiens;
Etablissement Duval C, 31 Av. de l'Opéra and 65 r. des Petits-Champs;
Fleur de Lys (*de la*), 5 r. Rameau;
Fontaine Gaillon B, 1 r. de la Michodière;
Frederic (*Swiss*), 45 r. Sainte-Anne;
Fritz Kobus B, r. Sainte-Anne (Alsatian cooking);
Fysher, 21 r. d'Antin;
Gauclair Debergue B, 96 r. de Richelieu;
Germain, 20 r. de la Michodière;
Gerny's B, 8 r. Port-Mahon;
L. Gibelin C, 11 r. Caumartin;
Grand Lafayette (*du*), 30 r. Le-Peletier.
Griffon (*le*), 6 r. d'Antin;
Hadjian, 4 r. de la Chaussée-d'Antin;
Helder Grill (*le*), 6 r. du Helder;
Henry A, 20 r. Saint-Augustin;
Italien, 23 Pas. de l'Opéra;
Jardin de ma Sœur (*Au*) A, 17 r. Caumartin;
Jean Casenave B, 11 r. Sainte-Anne;
Lapre B, 24 r. Drouot;
Meunier (*le*) C, 46 r. de la Chaussée-d'Antin;
Mirabeau C, 42 r. de la Chaussée-d'Antin;
Moulin de Bicherel (*le*), 23 r. Caumartin;
New Daunou, 7 r. Daunou (dancing, bar);
Nouvel Haussmann, 14 r. Chaudet and bd des Italiens;
Novelty, 11 r. Geoffroy-Marie;
Oiseau Bleu (*l'*), 47 Bd Haussmann (tea-room);
Ollivier, 34 *bis* Av. de l'Opéra;
Opéra (*de l'*), 7 r. de la Michodière;
Ours (*l'*) B, 10 r. Daunou (night restaurant).
Paillard A, r. de la Chaussée-d'Antin;
Paon Royal (*du*), 29 r. Caumartin;
Papillon Bleu (*Au*), 2 r. Bleue;
Petit Lucas Grill Room, 17 r. Le-Peletier;
Petit Riche (*du*), 25 r. Le-Peletier;
Poccardi (*Italian rest.*) B, 3 Bd des Italiens and 12 r. Favart;
Relai de la Belle Aurore (*le*), 6 r. Gomboust;
Romano et Hotel Grande-Bretagne B, 14 r. Caumartin (orchestra during the midnight supper);
Sam's B, 26 Bd des Italiens;
Sams Taitbout, 3 r. Taitbout;
Sanders, r. Louis-le-Grand;
Saulnier, 8 Pas. de l'Opéra;
Souris (*la*), 6 r. des Mathurins;
Taverne Olympia B, 28 Bd des Capucines (night restaurant);
Vetzel B, 1 r. Auber;
Vian, 22 r. Daunou;
Volney Chatham B, 16 r. Volney and 19 r. Daumu.

TRINITÉ (*Saint-Georges, Notre-Dame-de-Lorette, Châteaudun*).

HOTELS

Amérique (*d'*) C, 6 r. Rochechouart;
Amérique (*d'*) C, 53 r. de Provence;
Arona C, 46 r. de la Chaussée-d'Antin;
Atlantic C, 12 r. Frochot;
Berne (*de*) C, 30 r. de Châteaudun;
Boulogne (*de*) C, 35 r. Ballu;
Casino (*du*) C, 41 r. de Clichy;
Cavour C, 86, r. La-Fayette;
Chaptal C, 50 r. de La-Rochefoucauld;
Charleston B, 55 r. Rochechouart;
Châteaudun (*de*) C, 31 r. de Châteaudun;
Chaussée-d'Antin (*de la*) C, 35 r. de la Chaussée-d'Antin;
Cronstadt (*de*) C, 10 r. Lamartine;
Cretet C, 7 r. Cretet;
Delaunay C, 14 r. Joubert;
Etrangers (*des*) C, 53 r. de la Victoire;
Family Hotel Ballu C, 26 r. Ballu;
Fiat C, 36 r. de Douai;
Foreign C, 23 r. Buffault;
France et d'Albion (*de*) C, 11 r. Notre-Dame-de-Lorette;
Franklin et Brésil C, 19 r. Buffault;

Frochot C, 3 r. Frochot;
Gérando C, 11 r. Gérando;
Haussmann C, 89 r. de Provence;
Helios C, 75 r. de la Victoire;
Hollandais (des) C, 16 r. Lamartine;
Hollande (de) C, 4 r. Cadet;
Impérial C, 45 r. de la Victoire;
Ingénieurs (des) C, 52 r. Blanche;
La Bruyère C, 35 r. La-Bruyère;
La Fayette C, 6 r. Buffaut;
Lebron C, 4 r. Lamartine;
Magenta C, 23 Fg Montmartre;
Milton C, 7 r. Manuel;
Modern Hotel Lafayette B, 60 r. La-Fayette;
Mondial, 21 r. Notre-Dame-de-Lorette;
Moncey C, 65 r. Blanche;
Mont Joli C, 8 r. Fromentin;
Nations (des) C, 27 r. Buffault;
Nord et d'Anvers (du) C, 12 r. de Maubeuge;
Nouvel Hôtel B, 49 r. La-Fayette;
Opéra Lafayette C, 80 r. La-Fayette;
Orient (d') C, 76 r. de Clichy;
Paris-Hotel C, 52 r. de la Chaussée-d'Antin;
Parme C, 61 r. de Clichy;
Regina C, 61 r. Blanche;
Reina C, 87 r. de Dunkerque;
Royal Bergère C, 29 r. Buffault;
Royal Lafayette B, 27 r. Buffault;
Saint-Georges et de Barcelone C, 18 r. Saint-Georges;
Semiramis C, 8 r. de Châteaudun (Oriental cooking and pastry);
Select C, 9 r. Frochot;
Silvia C, 23 r. de La Tour-d'Auvergne;
Stevens C, 6 r. Alfred-Stevens;
Stresa C, 4 r. Choron;
Suisse et Savoie (de) C, 76 r. de Provence;
Tour-d'Auvergne (de la) C, 10 r. de la Tour-d'Auvergne;
Touring C, 21 r. Buffault;
Trinité C, 74 r. de Provence;
Trinité Palace C, 41 r. Pigalle;
Univers (de l') C, 51 *bis* r. de la Victoire;
Universel C, 21 r. de la Victoire;
Victoire (de la) C, 22 r. de la Victoire.

RESTAURANTS

Biche (A la) B, 37 r. des Martyrs;
Auberge du Père Louis, 7 r. de la Boule-Rouge;
Bodin, 8 r. Rochechouart;
Boilaive, 2 r. Geoffroy-Marie;
Caveau Grill Room (Au), 11 r. Cadet;
Félix, 33 r. des Martyrs;
Florida A, 20 r. de Clichy (night restaurant);
Grill Room Lucas, 17 r. Le-Peletier;
Hubin, 22 r. de Provence;
Lamartine, 37 r. Lamartine;
Lubin, Pl. d'Anvers;
Marabout, 8 r. Hippolyte-Lebas;
Merle-Blanc (le), 8 r. Notre-Dame-de-Lorette;
Perroquet (le) B, 20 r. de Clichy (night restaurant);
Ramponneau B, 18 r. Condorcet;
Taverne Joseph, 44 r. Notre-Dame-de-Lorette (night restaurant);
Tournebroche (le), 60 r. La-Fayette.

BOURSE (*Sentier, Poissonnière, Bonne-Nouvelle, Cadet*).

HOTELS

Agneau d'Or (de l') C, 36 r. Bergère;
America C, 15 r. Geoffroy-Marie;
Amiens (d') C, 88 Fg Poissonnière;
Angleterre (d') C, 56 r. Montmartre;
Angleterre (d') C, 12 Cité Bergère;
Arts (des) C, 7 Cité Bergère;
Bachaumont B, 18 r. Bachaumont;
Bayard C, 17 r. du Conservatoire;
Beauséjour C, 30-32 Bd Poissonnière;
Bergère C, 34 r. Bergère;
Bon Pasteur (du) C, 36 r. Sainte-Anne;
Bordeaux (de) C, 44 r. Beauregard;
Boulogne (de) C, 12 Fg Saint-Denis;
Bourse (de la) C, 22, r. N.-D.-des-Victoires;
Brébant et Beauséjour B, 32 Bd Poissonnière;
Brésil (du) C, 23 r. Bergère;
Bristol B, 11 *bis* r. Mazagran;
Caire (du) C, 46 r. du Caire;
Cecil C, 7 r. du Conservatoire;
Central C, 6 Cité Bergère;
Central-Monty C, 5 r. Montyon;
Centre (du) C, 6 r. Geoffroy-Marie;

Cervantès C, 30 r. Richer;
Cité Bergère C, Cité Bergère;
Cité Rougemont C, 4 Cité Rougemont;
Colon C, 74 Fg Poissonnière;
Colonies (des) C, 27 r. Paul-Lelong;
Comprador C, 2 Cité Rougemont;
Conservatoire (du) C, 51 r. de l'Echiquier;
Cyrill C, 4 r. Grenéta;
Deux Continents (des) C, 8 r. Mazagran;
Corona C, 8 Cité Bergère;
Cusset C, 95 r. de Richelieu;
Douvres et de Genève (de) C, 44 r. Poissonnière;
Espagne (d') C, 11 Cité Bergère;
Etrangers (des) C, 21 r. des Petites-Ecuries;
Excelsior C, 2 r. Geoffroy-Marie;
Familles (des) C, 44-46 Pas. Jouffroy;
Family-Hotel C, 13 r. Mazagran;
Flandre et d'Espagne (de) C, 4 r. N.-D.-des-Victoires;
Fleur de Lys (de la) C, 5 r. Rameau;
France et d'Algérie (de) C, 112 Bd Sébastopol;
France (de) C, 4 r. du Caire;
France (de) C, 2 Cité Bergère;
France (de) C, 57 r. des Petites-Ecuries;
France-Paris C, 27 r. Sainte-Apolline;
Genève (de) C, 34 r. d'Aboukir;
Gotty C, 11 r. de Trévise;
Grands Boulevards (des) C, 4 Pas. de l'Industrie;
Haute-Vienne (de la) C, 8 Cité Bergère;
Idéal C, 4 r. Montyon;
Indo-Hollandais C, 8 r. d'Hauteville;
Industrie (de l') C, 165 r. Montmartre;
Jersey C, 3 r. Grange-Batelière;
Lausanne (de) C, 13 r. Geoffroy-Marie;
Lion d'Argent (du) C 71 r. Saint-Sauveur;
Lorraine (de) C, 17 Fg Montmartre;
Madrid (de) C, 1 r. Geoffroy-Marie;
Mail (du) C, 87 r. Montmartre;
Malte (de) C, 63 r. de Richelieu;
Marguery B, 34 Bd Bonne-Nouvelle
Masséna B, 11 r. Bachaumont;
Mazagran C, 4 r. Mazagran;
Modern C, 4 r. Geoffroy-Marie;
Mondial B, 5 Cité Bergère;
Montréal B, 37 r. d'Hauteville;
Montyon C, 15 r. Montyon;
National C, 11 r. N.-D.-des-Victoires;
Normandie (de) C, 3 r. de la Banque;
Nouveau-Monde (du) C, 98 r. de Cléry;
Paris-Nice B, 38 Fg Montmartre;
Paris-Nord-Est C, 133 Fg Saint-Denis;
Pavillon (du) B, 36 r. de l'Echiquier;
Peyris C, 10 r. du Conservatoire;
Plata C, 14 r. Geoffroy-Marie;
Poitiers (de) C, 4 r. Beauregard;
Ponceau C, 3 r. Ponceau;
Prima C, 7 r. de Trévise;
Raganaud C, 6 r. des Petits-Champs;
Régent C, 16 r. de Trévise;
Richer C, 60 r. Richer;
Rome (de) C, 138 Bd Montmartre;
Ronceray B, 10 Bd Montmartre;
Roubaix (de) C, 6 r. Grenéta;
Saint-Marc C, 25 r. Saint-Marc;
Saint-Roch C, 25 r. des Jeûneurs;
Somme (de la), 53 r. Richer;
Sport C, 11 r. Geoffroy-Marie;
Strasbourg (de) C, 50 r. de Richelieu;
Sud-Américain C, 42 r. des Petites-Ecuries;
Superbe C, 16 r. Montyon;
Trévise C, 10-12 r. de Trévise;
Victoria Hotel C, 2 *bis* Cité Bergère;
Violet B, 36 Fg Poissonnière;
Vivienne C, 40 r. Vivienne.

RESTAURANTS

Arcades (des) C, 11 Pl. de la Bourse;
Auberge de la Devinière B, 48 r. Montorgueil;
Beaugé B, 10 r. Saint-Marc;
Bécassine B, 12 r. Feydeau;
Biche (A la) B, 19 r. Grange-Batelière;
Blaise et Delbercque C, 96 r. de Richelieu;
Bon Tourangeau C, 8 r. d'Hauteville;
Boulant C, 1 Bd Montmartre;
Brasserie Dugastaing C, 4 Bd de Denain;
Brasserie du Fort Carré C, 35 Bd Bonne-Nouvelle;
Bte Gambrinus C, 6 *bis* r. du 4-Septembre;
Bte Maxeville C, 14 Bd Montmartre;
Bte Zimmer Blondel C, 28-30 r. Blondel;
Bte Zimmer Madrid C, 6 Bd Montmartre;
Brebant B, 32 Bd Poissonnière (brasserie, restaurant, café);
Canari A, 8 Fg Montmartre (night

restaurant of the Palace Music-Hall);
Caneton B, 3 r. de la Bourse (Russian cooking, Russian orchestra);
Canihac C, 12 r. Feydeau;
Capoulade C, 11 Fg Montmartre;
Chaumière (*la*) C, 17 r. Bergère;
Chien Vert B, 4 Fg Saint-Martin;
Chope du Nègre et Taverne des Sports, 13 Fg Montmartre;
Coq d'Or C, 149 r. Montmartre and 4 r. Saint-Marc;
Le Coq en Pâte C, 9 r. Sainte-Apolline;
Deux Pavillons (*des*) C, 8 r. Pierre-Lescot;
A l'Escargot C, 9 r. Fg Poissonnière;
Etab. Duval C, 11 Bd Poissonnière;
Etab. Duval C, 1 r. du 4-Septembre;
Etab. Duval C, 11 Bd Saint-Denis;
Fabre C, 15 r. Feydeau;
Gardes (*des*) C 42 *bis* Bd Bonne-Nouvelle;
Genot C, 20 r. de la Banque;
Grillade (*de la*) C, 24 r. d'Hauteville;
Louis XIV C, 101 r. de Richelieu;
Maillabuau C, 68 r. Sainte-Anne;
Maisonnette des Comédiens Russes A, 36 r. Vivienne;
Marguery B, 34 Bd Bonne-Nouvelle;
Marty, 46 r. de Richelieu;
Maubert, 104 r. de Richelieu;
Michard, 32 r. Saint-Marc;
Monteverdi A, 85 r. de Richelieu;
Du Nègre (Taverne) C, 17 Bd Saint-Denis;
Noël Peters et Ristorante Savoia A, 24 Pas. des Princes;
Oriental C, 34 r. Richer;
Paul et Paul A, r. du 4-Septembre;
Pauline C, 5 r. Villedo;
Le Petit Coin C, 16 r. Feydeau;
Perquin C, 42 r. Sainte-Anne;
Pomme de Pin C, 71 r. des Petits-Champs;
Porte Saint-Denis C, 26 Bd Saint-Denis;
La Poularde B, 6 r. Saint-Marc;
Le Poulet en Cocotte, 11 r. Geoffroy-Marie;
Presse (*de la*) C, 37 Fg Montmartre;
Provençale (*de la*) C, 49 r. Richer;
Radle B, 5 r. d'Hauteville;
Roi d'Yvetot (*Au*), 28 r. Grange-Batelière;
Romano C, 8 r. d'Amboise;
Royal B, 117 r. Réaumur;
Smart C, 49 r. de l'Echiquier;
Sylvia Indian Curry, 2 r. du Hanovre (Indian cooking);
Tabary's B, 45 r. Vivienne;
Fantasio (Taverne) B, 16 Fg Montmartre (restaurant dancing);
Taverne de Genève B, 9 r. N.-D.-de-Bonne-Nouvelle;
Vidrequin Faldony B, 116 r. de Provence;
Vigne Vierge B, 1 corner r. Saint-Marc and r. Feydeau;
Violet B, 34 Fg Poissonnière;
Succo C, 52 Pas. des Panoramas.

LOUVRE (*Tuileries, Palais-Royal*).

HOTELS

Arcades (*des*) C, 12 r. J.-J.-Rousseau;
Atlantique (*de l'*) C, 18 r. J.-J.-Rousseau;
Beaujolais (*du*) C, 15 r. Beaujolais;
Bretagne et d'Orléans (*de*) C, 23 r. de Richelieu;
Brighton A, 218 r. de Rivoli;
Central B, 40 r. du Louvre;
Coq-Héron (*du*) C, 3 r. du Coq-Héron;
Corneille C, 4 r. des Moulins;
Dauphin C, 12 r. Saint-Roch;
Empereurs (*des*) C, 20 r. J.-J.-Rousseau;
Félix C, 26 r. Molière;
Finances (*des*) C, 12 r. des Moulins;
France et Choiseul (*de*) A, 239 r. Saint-Honoré;
Franco-Suisse C, 11 r. Thérèse;
Globe (*du*) C, 4 r. Croix-Petits-Champs;
Louvre (*du*) A, Pl. du Théâtre-Français;
Lux C, 12 r. du Roule;
Mary C, 32 r. Sainte-Anne;
Molière C, 21 r. Molière;
Montpensier C, 12 r. de Richelieu;
Normandy B, 7 r. de l'Echelle;
Oratoire (*de l'*) C, 141 r. Saint-Honoré;
Ouest (*de l'*) C, 146 r. Saint-Honoré;
Palais-Royal (*du*) B, 4 r. de Valois;
Paris-Centre C, 11 *bis* r. Sainte-Anne;
Régence B, 7 r. Thérèse;
Regina A, 2 Pl. Rivoli;

Rhône (du) B, 5 r. J.-J.-Rousseau;
Sainte-Anne B, 10 r. Sainte-Anne;
Saint-Raphaël C, 5 r. des Pyramides;
Savoy A, 194 r. de Rivoli;
Select's C, 179 r. Saint-Honoré;
Univers et Portugal B, 10 r. Croix-des-Petits-Champs;
Vichy-Splendid C, 100 r. Saint-Honoré;
Villedo C, 11 r. Villedo.

RESTAURANTS

Beaujolais (du), 15 r. des Petits-Champs;
Bœuf à la Mode (Au) B, 8 r. de Valois (established in 1792; still enjoying an old fame);
Bon Pêcheur (du) C, 14 r. Pierre-Lescot;
Brasserie Dreher B, Pl. du Châtelet;
Brasserie Lorraine B, 272 Fg Saint-Honoré;
Emil's C, 6 r. Ventadour;
Etablissement Duval C, 6 r. Montesquieu;
Etablissement Duval C, 194 r. de Rivoli;
Le Borgne, 29 r. du Louvre;
Lecadet, 262 r. Saint-Honoré;
Léon Royal, 202 r. Saint-Honoré;
Levasseur, 11 r. Hérold;
Marie, 4 r. de Louvois;
Mère Marie (La), Pl. Louvois (Jewish cooking on order);
Monteil, 6 r. Réale;
Petit Vatel, 15 r. d'Argenteuil;
Régence (de la) B, 161 r. Saint-Honoré (orchestra during the dinner);
Rohan (de) B, Pl. du Palais-Royal;
Univers (de l') C, 1 Pl. du Théâtre-Français.

CHATELET (*Les Halles, Hôtel-de-Ville, Notre-Dame*).

HOTELS

Alger et de Champagne (d') C, 17 r. Jean-Lantier;
Archives (des) C, 8 r. du Plâtre;
Bourdonnais (des) C, 11 r. des Bourdonnais;
Bretonnerie (de la) C, 22 r. Sainte-Croix-Bretonnerie;
Britannique C, 20 Av. Victoria;
Central et des Archives C, 46 r. des Francs-Bourgeois;
Doré C, 3 Bd Montmartre;
Ducs de Bourgogne (des) C, 19 r. du Pont-Neuf;
France (de) C, 40 r. de Rivoli;
Genève (de) C, 4 r. des Halles;
Gironde (de) C, 42 r. de Rivoli;
Liège (de) C, 10 r. du Jour;
Loiret (du) C, 8 r. des Mauvais-Garçons;
Lutèce (de) C, 8 r. Malher;
Moderne C, 44 r. des Lombards;
Nice (de) C, 42 *bis* r. de Rivoli;
Palais (du) C, 2 Quai de la Mégisserie;
Paris (de) C, 19 r. de Rivoli;
Paris-France C, 76 r. du Temple;
Saint-Georges C, 99 r. Saint-Denis;
Sainte-Marie C, 83 r. de Rivoli;
Victoria C, 17 Av. Victoria;
Viollet C, 7 r. Jean-Lantier.

RESTAURANTS

Auberge du Vert-Galant A, 36 Quai des Orfèvres;
Au Beau Noir, 5 r. du Jour;
Brasserie Zimmer B, Pl. du Châtelet;
Chez Foulard C, 6 r. de Rivoli;
Chope du Châtelet B, 1 Pl. du Châtelet;
Chope du Pont-Neuf C, 16 r. du Pont-Neuf;
Escargot d'Or (L') C, 5 r. des Innocents;
Etablissement Duval C, 47 r. de Rivoli;
Etablissement Duval C, 10 r. du Pont-Neuf;
Girard C, 51 r. de Rivoli;
Maison Verte C, 5 r. des Deux-Boules;
Marquise d'Or (A la) C, 4 r. de la Réale;
Notre-Dame C, 20 r. du Cloître-Notre-Dame;
Noyau de Poissy (Au) C, 1 Quai de la Cité;
Père Denis (du) C, 80 r. de Rambuteau;

Père Tranquille (*du*) B, 16 r. Pierre-Lescot (open all the night).
Pied de Mouton (*Au*) C, 19 r. Vauvilliers;
Pharamond B, 24 r. de la Grande-Truanderie;
Poste (*de la*) B, 109 r. Saint-Denis;
Vieux-Châtelet (*Au*), 1 Pl. du Châtelet.

2. Western Districts (*from the Madeleine to the Bois-de-Boulogne, and from the Invalides to the Champ-de-Mars*).

CONCORDE (*Tuileries, Place Vendôme*).

HOTELS

Burgundy B, 8 r. Duphot;
Calais (*de*) B, 5-7 r. des Capucines;
Cambon C, 3 r. Cambon;
Castille (*de*) C, 37 r. Cambon;
Continent (*du*) C, 30 r. du Mont-Thabor;
Continental A, 3 r. de Castiglione;
Duminy C, 30 r. du Mont-Thabor;
Londres et Milan (*de*) C, 8 r. Saint-Hyacinthe;
Louis-le-Grand B, 3 r. Rouget-de-l'Isle;
Mayenne C, 6 r. Duphot;
Métropolitain B, 8 r. Cambon;
Mont-Thabor C, 4 r. du Mont-Thabor;
Oxford-Cambridge B, 13 r. d'Alger;
Paris et Osborne C, 4 r. Saint-Roch;
Prince Albert C, 5 r. Saint-Hyacinthe;
Saint-James et Albany A, 221 r. Saint-Honoré (highest comfort, English cooking);
Saint-Roch C, 25 r. Saint-Roch;
Tamise (*de la*) C, 4 r. d'Alger;
Tuileries (*des*) C, 10 r. Saint-Hyacinthe;
Vendôme B, 1 Pl. Vendôme.

RESTAURANTS

Alice B, 21 r. Saint-Roch;
Alpes (*des*) B, 10 r. du Marché-Saint-Honoré;
Bœuf sur le Toit (*du*) A, 28 r. Boissy-d'Anglas;
Raynadi (tavern) B, 28 r. du Mont-Thabor;
Ermitage Russe A, 21 r. Boissy-d'Anglas (Russian cooking, Russian orchestra);
Jean Casenave B, 39 r. Boissy-d'Anglas;
Old Russian Home B, 36 r. du Mont-Thabor;
Poumot C, 33 r. Saint-Roch.

ELYSÉE (*Saint-Philippe du Roule*).

HOTELS

Albion (*d'*) C, 15 r. de Penthièvre;
Angleterre (*d'*) C, 91 r. de La-Boétie;
Artois (*d'*) C, 94 r. de La-Boétie;
Astor B, 11 r. d'Astorg;
Avenida C, 41 r. du Colisée;
Berkeley B, 7 Av. Matignon;
Bradford C, 10 r. Saint-Philippe-du-Roule;
Delet C, 30 r. Montaigne;
Elysée Hôtel B, 100 r. de La-Boétie;
Elysée (*de l'*) B, 12 r. des Saussaies;
Excelsior C, 89 r. de La-Boétie;
Cambo C, 25 r. Cambacérès;
Foucault C, 33 Av. Victor-Emmanuel (boarding-house);
Franklin's House C, 26 r. de Penthièvre;
Goya C, 50 Fg Saint-Honoré;
Lancaster B, 7 r. de Berry;
Mantel C, 20 r. Roquepine;
Matignon C, 6 Av. Matignon;
Ministères (*des*) C, 31 r. de Surène;
Paris' Hotel C, 19 r. de Ponthieu;
Paix (*de la*), 22 r. Roquépine;
Ponthieu C, 5 r. de Ponthieu;
Rochambeau B, 4 r. de La-Boétie;
Présidence (*de la*) C, 13 r. de Penthièvre;
Saint-Philippe-du-Roule C, 3 r. de Courcelles.

RESTAURANTS

Brasserie Lorraine B, 272 Fg Saint-Honoré and Pl. des Ternes;
Cheval Pie (*Au*) A, 8 Av. Victor-Emmanuel-III;
Chez Lucullus B, 30 Fg Saint-Honoré;
Comte d'Artois (*Au*) B, r. d'Artois;
Coup de Fusil (*Au*) A, Av. Victor-Emmanuel-III;
Crémaillère (*La*) B, 92 Fg Saint-Honoré (Pl. Beauveau);
Edouard's B, 37 r. de Ponthieu;
Fin Bec (*Au*) B, 7 r. Roy;
Homard (*A l'*), 28 Av. Victor-Emmanuel-III;
Laurent B, 4 Av. Gabriel (dancing on Sundays);
Petit Marcellin B, Pl. des Saussaies;
Rochambeau (Rôtisserie) B, 4 r. de La-Boëtie;
Victor Casenave, r. Montalembert et 10 r. Duras.

CHAMPS-ÉLYSÉES (*Alma*).

HOTELS

Albe (*d'*) B, 55 Av. George-V;
Balzac B, 4 r. Balzac;
Beaulieu C, 8 r. Balzac;
Belmont et Bassano B, 28-30 r. Bassano;
Berri (*de*) C, 8 r. Frédéric-Bastia;
Bristol A, 112 Fg Saint-Honoré;
Cahil C, 11 *bis* r. Lord-Byron;
Campbell A, 47 Av. Friedland;
Celtic B, 6 r. Balzac;
Chambord A, 123 Av. des Champs-Elysées;
Champs-Elysées (boarding) B, 18 r. Clément-Marot;
Champs-Elysées (*des*) A, 3-5 r. Balzac;
Champs-Elysées (*des*) B, 2 r. d'Artois;
Chateaubriand C, 11 r. Balzac;
Clarence C, 52 r. François-I^er^;
Colisée (*du*) B, 6 r. du Colisée;
Embassy A, 136 Av. des Champs-Elysées;
Devies (boarding-hotel) C, 18 r. de Chateaubriand;
Dominion B, 26 Av. Friedland;
Elysée-Bellevue B, 2 r. Montaigne;
Elysée-Palace B, 12 r. Marignan;
Etoile (*de l'*) C, 21 Av. de Wagram;
*François I^er^* B, 54 r. Pierre-Charron;
Friedland B, 35 Av. Friedland;
Gallia B, 62 r. Pierre-Charron;
Grosvenor B, 59 r. Pierre-Charron;
Grosvenor B, 59 r. Pierre-Charron;
Impérial B, 4 r. Christophe-Colomb;
International B, 60 Av. d'Iéna;
Langham B, 24 r. Boccador;
Légations (*des*) C, 43 r. Marbeuf;
Lincoln B, 24 r. Bayard;
Lord Byron B, 16 r. Lord-Byron;
Marbeuf B, 34 r. Marbeuf;
Marceau B, 5 r. Bassano;
Marceau (villa) C, 37 Av. Marceau;
Métropole B, 37 r. François-I^er^;
Napoléon A, 40 Av. Friedland;
Orient B, 2 Av. Friedland;
Palais (*du*) B, 28 Cours Albert-I^er^;
Plaza A, 177 Bd Haussmann;
Powers B, 52 r. François-I^er^;
Reynolds B, 6 Av. du Parc-Monceau;
Rivoli et Grand-Palais B, 2 r. Jean-Goujon;
Robin B, 7 r. du Colisée;
Rond-Point des Champs-Elysées (*du*) B, 10 r. de Ponthieu;
San Regis B, 12 r. Jean-Goujon;
Stella B, 4 r. d'Artois;
Théâtre-des-Champs-Elysées (*du*) B, 6 Av. Montaigne;
Trembille (*La*) B, 18 r. Boccador;
Vernet, 25 r. Vernet;
Victor-Emmanuel-III B, 23 r. de Ponthieu;
Washington B, 43 r. Washington;
West End B, 7 r. Clément-Marot.

RESTAURANTS

Auberge du Père Louis, 17 r. de Ponthieu;
Cabaret (*Le*) A, 4 Av. Victor-Emmanuel-III;

Camille, 12 r. de Ponthieu;
Carlton (*English*) A, 119 Av. des Champs-Elysées;
Champs-Elysées Grill, 85 Av. des Champs-Elysées;
Chiquito (*Le*) A, 34 r. du Colisée (Basque restaurant; dancing during the meals and the afternoon);
Coq en Pâte (*Le*) B, 1 r. Balzac;
Embassy A, 125 Av. des Champs-Elysées;
Ermitage des Champs-Elysées A, 72; Champs-Elysées and 55 r. de Ponthieu;
Francis Grill-Room B, 7 Pl. de l'Alma;
Franco-Italien B, 23 r. de Ponthieu;
Gaufres (*des*) B, Rond-Point des Champs-Elysées;
Henry B, 12 r. Marbœuf;
Joseph's B, 56 r. Pierre-Charron;
Katbor B, r. Washington (Dancing, tea-rooms);
Langer A, Carré Marigny;
Laurent A, 41 Av. Gabriel;
Lavorel Franco-Italien B, 5 Av. Matignon;
Ledoyen A, Carré des Champs-Elysées;
Quarante (*des*) A, Passage des Champs-Elysées;
Pavillon de l'Elysée, Champs-Elysées;
Petit Bacchus C, 21 r. Boissy-d'Anglas;
Select (*Le*) B, 100 Champs-Elysées;
Sylvian, 4 Av. Wagram;
Tortoni A, 125 Av. des Champs-Elysées;
Victor Casenave B, 10 r. Duras;
Washington Palace B, 14 r. Magellan (dancing).

ÉTOILE-TROCADÉRO

HOTELS

Baltimore A, 3 r. Léo-Delibes and Av. Kléber;
Cimarosa B, 79 r. Lauriston;
Colombia B, 16 Av. Kléber;
Elysée Star C, 63 r. Galilée;
Family C, 4 r. de Belloy;
Family C, 7 Av. du Président-Wilson;
Farnèse C, 32 r. Hamelin;
Galilée (boarding) C, 41 r. Galilée;
Hamelin C, 44 r. Hamelin;
Iéna (*d'*) A, 26-32 Av. d'Iéna;
Keppler (boarding) C, 12 r. Keppler;
King George B, 13 r. Pauquet and 24 r. Bassano;
Kléber C, 7 r. de Belloy;
Lapérouse B, 40 r. La Pérouse;
Magellan C, 59 Av. Marceau;
Mont-Blanc (*du*) B, 51 r. Lauriston;
Raphaël A, Av. Kléber;
Roosevelt B, 63 Av. d'Iéna;
Russel (*boarding*) C, 3 r. Cimarosa;
Sévigné C, 6 r. Belloy.
Brasserie du Coq B, 2 Pl. du Trocadéro;
Chez Madame Sans-Gêne A, 88 *bis* Av. Kléber (orchestra during the meals);
Emile B, 32 Av. d'Eylau;
Guy's Bar Grill Room B, 21 Av. Marceau;
Louis, 59 Av. Kléber;
Marcel, 1 *bis* r. Troyon;
Petit Vatel, 83 Av. Wagram;
Pradelle, 89 Av. Malakoff;
Ramponneau Marceau B, 21 Av. Marceau.

ÉTOILE-BOIS-DE-BOULOGNE

HOTELS

Angleterre (*d'*) C, 21 r. Copernic;
Ansonia B, 8 r. de Saïgon;
Beausite B, 4 r. de Presbourg;
Bois (*du*) B, 29 Av. Victor-Hugo;
Bois de Boulogne (*du*) C, 164 Av. Malakoff;
Chartres (*de*) B, 8 r. du Dôme;
Faisanderie (*de la*) B, 113 r. de la Faisanderie;
France (*de*), 41 r. Lauriston;
Haussmann B, 192 Bd Haussmann;
Lourdines C, 1 r. du Commandant-Marchand;
Martha B, 97 r. Lauriston;
Mercédès A, 9 r. de Presbourg (American clientele; hair-dresser, manucuring; restaurant);
Montespan C, 10 Av. Montespan;

Mont-Fleury B, 21 Av. de la Grande-Armée;
Obligado C, 7 r. Obligado;
Pavillon Villejust B, 45 r. Villejust;
Pergolese's House C, 32 r. Pergolèse;
Princess A, 10 r. de Presbourg;
Rovaro B, 44 r. Brunel;
Villa Saint-Honoré d'Eylau B, 76 Av. Victor-Hugo;
Saint-Honoré d'Eylau C, 152 r. de la Pompe;
Villa Stella C, 16 r. Chalgrin;
Sylva B, 3 r. Pergolèse;
Terrass's A, 74-76 Av. de la Grande-Armée;
Théry C, 3 r. Théry;
Verdin C, 100 Av. Victor-Hugo;
Victor-Hugo C, 20 Av. Victor-Hugo.

RESTAURANTS

Armenonville A, Bois de Boulogne;
Biche au Bois (*La*) B, Av. Victor-Hugo;
Cascade (*La*) A, Bois de Boulogne;
Chalet des Iles C, Bois de Boulogne : Grand Lac;
Chapon Fin (*Au*) A, 161 Av. Malakoff.
Clos Normand A, Bois de Boulogne;
Dauphine (*Pavillon*) A, Bois de Boulogne;
Ermitage Longchamp A, Bois de Boulogne;
Etablissement Duval C, 79 Av. de la Grande-Armée;
Excelsior (tavern) C, 81 Av. de la Grande-Armée;
Fine Fourchette (*A la*), 13 r. Labie and 42 r. Brunel;
Gady C, 90 Av. Victor-Hugo;
Hurblin C, 116 Av. Victor-Hugo;
Krugler C, 16 r. de la Pompe;
Petit Durand, 27 Av. Victor-Hugo;
Petit Paillard C, 7 r. Duras;
Piccadilly, 15 r. Victor-Hugo;
Pied de Biche (*Au*) B, Av. Victor-Hugo;
Popoff B, 129 *bis* r. de la Pompe;
Porte du Bois (*A la*) C, 9 r. de la Faisanderie;
Potel et Chabot A, 4 Av. Victor-Hugo.
Pré Catelan A, Bois de Boulogne;
Princes (*Pavillon des*) A, Bois de Boulogne;
Rodolph et Picot B, r. Washington;
Rotonde C, 61 Av. de la Grande-Armée;
Royal (*Pavillon*) A, Bois de Boulogne;
Select Restaurant, 25 Av. de la Grande-Armée;
Prunier (*Traktir*) A, 16 Av. Victor-Hugo;
Trianon B, Av. de la Grande-Armée.

PASSY (*Auteuil*).

HOTELS

Alboni C, 7 *bis* r. des Eaux;
Beauséjour C, 99 r. du Ranelagh;
Chalets (*les*) C, 4 Av. des Chalets;
Cigogne (*des*) C, 5 r. de Franqueville;
Combet C, 26 r. de Passy;
Exelmans B, 4 Bd Exelmans;
A. Garnier C, 37 r. de la Tour;
Gavarni C, r. Gavarni;
Jules Janin C, Av. Jules-Janin;
Martyamy C, 43 r. du Ranelagh;
Mozart Garden C, 10 r. de la Cure;
Mozart C, 16 Av. Mozart;
Muette (*de la*) C, 10 Chaussée de la Muette;
Passy (*de*) C, 10 r. de Passy;
Poste (*de la*) C, 37 r. de l'Annonciation;
Ranelagh (*du*) C, 56 r. de l'Assomption;
Real C, 20 r. Bellini;
Sarcey C, 5 r. Francisque-Sarcey;
Versailles (*de*) C, 193 Av. de Versailles.

RESTAURANTS

Auberge du Mouton Blanc B, 4 r. d'Auteuil;
Brasserie des Tourelles, 23 Bd Delessert;
Edmond, 16 r. de Passy;
Frascati B, 19 r. de Passy;
Léon, 19 Bd Exelmans;
Moscou (*de*), 7 r. Pauquet;
Porte de Saint-Cloud (*de la*), 224 Av. de Versailles;

CHAMP-DE-MARS (*Invalides, Ecole Militaire*).

HOTELS

Alma (*de l'*) C, 32 r. de l'Exposition;
Bourgogne (*de*) C, 17 Pas. Bosquet;
Deux-Phénix (*des*) C, 22 r. Malar;
Duquesne C, 23 Av. Duquesne;
Esplanade (*de l'*) C, 42 r. Saint-Dominique;
Exposition (*de l'*) C, 111 Av. de La-Bourdonnais;
Français C, 77 Av. Bosquet;
Gare des Invalides (*de la*) C, 40 r. Fabert;
Grand-Palais (*du*) C, 35 Bd de La-Tour-Maubourg;
Indes (*des*) C, 20 Av. de Tourville;
Mars (*de*) C, 117 Av. de La-Bourdonnais;
Motte-Picquet (*de la*) C, 30 Av. de la Motte-Picquet;
Parc et Fédération C, 58 r. de la Fédération;
Royal Parc C, 71 Av. Bosquet;
Splendid C, 29 Av. de Tourville;
Sports (*des*) C, 38 Av. de la Motte-Picquet;
Suffren et Saxe (*de*) C, 149 Av. de Suffren;
Tour Eiffel (*de la*) C, 2 r. Chevert;
Victoire (*de la*) C, 66 Av. de la Motte-Picquet.

RESTAURANTS

Alexandrine C, 40 Av. de La Bourdonnais;
Chauland C, 107 r. de l'Université;
Faisan Doré (*du*) C, 23 Av. Duquesne;
Ferrari C, Av. Rapp;
Gangloff (tavern) C, 68 Av. Bosquet;
Georges Grill Room C, 40 Av. de La-Bourdonnais;
Ourse (*de l'*) C, 2 r. Auguste-Bertoldi;
XX^e^ Siècle (*du*) C, 12 Av. Rapp;
Violet C, 96 Bd de Grenelle.

3. Near the Stations.

GARE MONTPARNASSE

HOTELS

Académies (*des*) C, 15 r. Grande-Chaumière;
Albret (*d'*) C, 25 r. Vavin;
Alençon (*d'*) C, 41 Bd Montparnasse;
Américain C, r. Bréa;
Anjou (*d'*) C, 45 Bd Montparnasse;
Armor C, 20 r. de l'Arrivée;
Arrivée (*de l'*) C, r. de l'Arrivée;
Aviatic C, 105 r. de Vaugirard;
Azur B, 22 r. Abbé-Grégoire;
Blois (*de*) C, 50 r. Vavin;
Brest et de Rennes (*de*) C, 124 r. de Rennes;
Calvados (*du*) C, 7 r. du Départ;
Cecilia C, 7 r. Olivet;
Celtik C, 15 r. d'Odessa;
Chemin de Fer de l'Ouest (*du*) B, 43 Bd Montparnasse;
Croisic (*du*) C, 131 r. du Cherche-Midi;
Delambre C, 35 r. Delambre;
Départ (*du*) C, 19 r. du Départ;
Ecoles Coloniale et d'Architecture (*des*) B, 15 r. Delambre;
Edouard VI B, 61 Bd Montparnasse;
Electric C, 286 r. Lecourbe;
Etats-Unis (*des*) C, 135 Bd Montparnasse;
Etoile (*de l'*) C, 57 Bd Montparnasse;
France et de Bretagne (*de*) C, 1-3 r. du Départ;
Grande Chaumière C, Bd Raspail;
Granville (*de*) C, 51 Bd Montparnasse;
Havre (*du*) C, 39 Bd Montparnasse;
Home Like B, 99 r. N.-D.-des-Champs (family-house);
Jeanne C, 14 r. Stanislas;
Jules-César C, r. Montparnasse;
Lavenue B, 68 Bd Montparnasse;

Libéria C, 9 r. de la Grande-Chaumière;
Littré B, 9 r. Littré;
Mon Séjour C, 35 r. du Départ;
Namur C, 39 r. Delambre;
Nantes C, 33 Bd Montparnasse;
Nice (*de*) C, 155 Bd Montparnasse;
Notre-Dame de l'Espérance C, 49 r. de Vaugirard;
Odessa (*d'*) C, 28 r. d'Odessa;
Orient (*de l'*) C, 43 r. Abbé-Grégoire;
Paix (*de la*) C, 225 Bd Raspail;
Paris (*de*) C, 17 r. du Départ;
Perronne C, 2 r. Dupin;
Porte de Versailles (*de la*) C, 60 Bd Montparnasse;
Raspail Hotel C, 203 Bd Raspail;
Raspail C, 9 r. Dupin;
Royal B, 212 Bd Raspail;
Royal C, 171 r. de Rennes;
Saint-Lô (*de*) C, 4 r. d'Odessa;
Saint-Malo (*de*) C, 2 r. d'Odessa;
Saint-Maurice C, 49 r. Vavin;
Studio C, 15 r. Delambre;
Terminus et Marine C, 59 Bd Montparnasse;
Trianon B, 22 Av. du Maine;
Unic C, 151 *bis* r. de Rennes;
Venetia C, 159 Bd Montparnasse;
Vikings (*chez les*) C, 31 r. Vavin;
Victoria Palace B, 6-8 r. Blaise-Desgoffes.

RESTAURANTS

Ancienne Chaumière C, 12 Bd Montparnasse;
Auberge du Montparnasse C, 135 Bd Montparnasse;
Coupole (*La*) C, 102 Bd Montparnasse;
Duguesclin C, Gare Montparnasse;
Etablissement Duval, 189 r. de Rennes;
Grande Chaumière B, 112 Bd Montparnasse;
Lavenue B, 70 Bd Montparnasse and 1 r. du Départ.
Leon C, 161 r. de Rennes;
Mans (*du*) C, 159 r. de Rennes;
Pergola (*La*), 25 Av. du Maine;
Rapin (*Le*) C, 35 Bd Montparnasse;
Rotonde (*La*) B, 105 Bd Montparnasse;
Royal C, 212 Bd Raspail;
Sainte-Cécile C, 138 Bd Montparnasse;
Trianons (*des*), 5 Pl. de Rennes;
Vegetarien Natura Vigor, 13-15 r. N.-D.-des-Champs;
Versailles (*Le*) C, 3 Pl. de Rennes (dancing);
Vikings (*Les*) B, 29 r. Vavin (Scandinavian specialties, orchestra every evening).

GARE DE LYON

HOTELS

Adriatic C, 6 *bis* r. de Lyon;
Ariana C, 11 *bis* r. Parrot;
Azur B, 5 r. de Lyon;
France (*de*) C, 12 r. de Lyon;
Grand Savoy C, 5 r. Hector-Malot;
Helvetia B, 28 *bis* Bd Diderot;
Joigny C, 211 r. de Bercy;
Jules-César B, 52 Av. Ledru-Rollin;
Massilia C, 13 Bd Diderot;
Palym C, 4 r. Emile-Gilbert;
Paris-Lyon-Palace A, 11 r. de Lyon;
Saint-Hubert C, 27 r. Traversière;
Terminus-Lyon A, 19 Bd Diderot;
Turin C, 44 r. de Chalon;
Uranie C, 239 r. de Bercy;
Viator C, 1 r. Parrot.

RESTAURANTS

Brasserie de l'Espérance C, 272 Av. Daumesnil;
Buffet Gare de Lyon B, 13 Bd Diderot;
Etablissement Duval, 4 r. de Lyon;
Ferrero B, 4 r. de Lyon;
Lyon B, 9 r. de Lyon.

GARE DE L'EST ET DU NORD

HOTELS

Albert I^er C, 162 r. La-Fayette;
Albret (d') C, 16 r. Baudin;
Alpes (des) C, 22 r. des Petites-Écuries;
Alsace (d') C, 85 Bd de Strasbourg;
Alsace's B, 13 r. des Deux-Gares;
Amiens (d') C, 11 r. des Deux-Gares;
Amiot C, 76 Bd de Strasbourg;
Ambroise-Thomas C, 9 r. Ambroise-Thomas;
Angleterre et de Belgique (d') C, 131 Bd Magenta;
Angoulême et Céramique C, 53 r. de Paradis;
Apollo C, 11 r. de Dunkerque;
Aqueduc (de l') C, 26 r. de l'Aqueduc;
Australia C, 78 r. de Maubeuge;
Bâle (de) C, 16 r. Papillon;
Bâle (de) B, 51 Bd de Strasbourg;
Baudin C, 10 r. Baudin;
Belge C, 35 *bis* r. de Saint-Quentin;
Bellefond C, 38 r. Bellefond;
Bohy A, 30 r. Montholon;
Bonne Nouvelle C, 125 Bd Magenta;
Bords du Rhin (des) C, 8 r. Saint-Laurent;
Bourgogne (de) C, 76 r. Saint-Martin;
Brabant (de) C, 18 r. des Petits-Hôtels;
Brady C, 31 Bd de Strasbourg;
Bristol Nord C, 2 r. de Dunkerque;
Bruxelles (de) C, 28 r. de Dunkerque;
Butterfly C, 13 r. des Messageries;
Cailleux C, 37 r. de Saint-Quentin;
Cambrai C, 129 *bis* Bd Magenta;
Centre et Fix C, 4 r. Sibour;
Chabrol C, 46 r. de Chabrol;
Champagne C, 168 Fg Saint-Denis;
Chantilly C, 22 *bis* r. Bellefond;
Chemin de Fer (du) C, 11 r. de Strasbourg;
City C, 4 Cité Trévise;
Condorcet C, 28 r. Condorcet;
Cosmos C, 14 r. Lentonnet;
Danemark (de) C, 27 r. des Récollets;
Denain C, 6 Bd de Denain;
Deux-Gares (des) C, 162 Fg Saint-Denis;
Douvres C, 11 *bis* r. Baudin;
Eden C, 20 Cité Trévise;
Edimbourg C, 20 r. de Trévise;
Est Palace B, 84 Bd Magenta;
Europe (de l') C, 98 Bd Magenta;
Europe (de l') C, 74 Bd de Strasbourg;
Exposition (de l') C, 4 Bd Magenta;
Famille C, 46 r. Albouy;
Fix C, 72 Bd Magenta;
Flandres (des) C, 88 r. de Maubeuge;
Francia A, 100 r. La-Fayette;
Français B, 13 r. de Strasbourg;
France (de) C, 3 r. Jarry;
France et Suisse (de) C, 1 r. de Strasbourg;
Fribourg (de) C, 46 r. de Trévise;
Gare du Nord (Buffet) C, 31 r. de Saint-Quentin;
Globe (du) C, 9 Bd de Strasbourg;
Grammond C, 35 *bis* r. de Maubeuge;
Havane (de la) C, 44 r. de Trévise;
Hauteville (d') C, 41 r. d'Hauteville;
Idéal C, 24 r. Condorcet;
Industrie (de l') C, 31 r. de Dunkerque;
Jura (du) C, 6 r. Jarry;
Liége (de) C, 67 Bd de Strasbourg;
Little Regina C, 89 Bd de Strasbourg;
Londres et Brésil C, 18 r. de la Fidélité;
Londres et Anvers C, 133 Bd Magenta;
Lorraine (de) C, 3 r. d'Alsace;
Magenta C, 129 Bd Magenta;
Maubeuge C, 79 r. de Maubeuge;
Metropol C, 89 r. de Maubeuge;
Metropol New C, 40 r. de Saint-Quentin;
Milan (de) C, 17 r. de Saint-Quentin;
Modern Est B, 91 Bd de Strasbourg;
Monopole C, 30 Bd Magenta;
Montana C, 104 r. La-Fayette;
Montholon C, r. Montholon;
Mulhouse et Champagne C, 87 Bd de Strasbourg;
New-York C, 67 r. d'Hauteville;
Nord (du) C, 100 Bd Magenta;
Nord-Express C, 25 r. de Dunkerque;
Norwick C, 128 Bd Magenta;
Océan (de l') C, 7 r. Mayran;
Paix (de la) C, 20 r. des Petites-Écuries;
Papillon C, 8 r. Papillon;
Paradis C, 9 r. de Paradis;
Paris Magenta (de) C, 48 Bd Magenta;
Paris (de) C, 15 r. Baudin;
Paris (de) C, 66 r. de Maubeuge;
Paris (de) C, 72 Bd de Strasbourg;
Paris-Nord (de) C, 4 r. de Dunkerque;
Pax C, 47 r. de Trévise;
Progrès (du) C, 7 r. Pierre-Chausson;

Quirinal C, 46 r. de Trévise;
Riboutté C, 5 r. Riboutté;
Richmond C, 15 r. de Dunkerque;
Righi C, 11 r. de Paradis;
Riviera (de la) C, 18 r. Papillon;
Rocroi (de) C, 13 r. de Rocroi;
Royal Astoria A, 173 r. La Fayette;
Saint-Quentin (de) C, 27 r. de Saint-Quentin;
Sébastopol C, 20 Bd de Strasbourg;
Spa (de) C, 52 r. des Vinaigriers;
Sport (du) C, 27 r. de Dunkerque;
Square (du), C, 4 r. Riboutté;
Strasbourg (de) C, 4 r. Montholon;
Strasbourg (de) C, 7 r. de Strasbourg;
Suez (de) C, 17 Bd de Strasbourg;
Terminus-Nord A, 23 r. de Dunkerque
Terminus-Nord A, 23 r. de Dunkerque;
Terminus-Est B, 5 r. de Strasbourg;
Tours et Magenta (de) C, 29 r. de Lancry;
Transatlantic C, 2 r. des Deux-Gares;
Union et des Postes C, 65 r. du Château-d'Eau.
Varlin C, 12 r. Eugène-Varlin;
Verdun (de) C, 5 r. Saint-Laurent;
Victoire (de la) C, 11 r. Montholon;
Victory C, 15 Pas. de l'Industrie;
William's C, 3 r. Mayran;
Windsor C, 10 Pas. Violet;
Voyageurs (des) C, 9 r. de Strasbourg.

RESTAURANTS

« A Ma Normandie » B, 36 r. de Maubeuge (Norman fittings);
Arnaud, 97 Bd Magenta;
Auberge Sainte-Geneviève, 108 r. de la Chapelle;
Barbotte C, 25 r. de Dunkerque;
Beau C, 16 r. de Maubeuge;
Brasserie Heidt B, 81 Bd de Strasbourg;
Buffet Gare du Nord B, 12 Bd de Denain;
Chappaz B, 29 r. Fg-Poissonnière;
Cœurdoux C, 8 r. de Strasbourg;
Drouant Est B, 79 Bd de Strasbourg;
Duc de Bourgogne (du) B, pl. d'Anvers (old fittings, specialties, Burgundian vines);
Escargot d'Or (l') C, 250 r. Saint-Denis;
Etablissement Duval C, 6 r. de Strasbourg;
Grillon (du) C, 17 Fg Saint-Martin;
Lequen C, 25 r. de Dunkerque;
Lucas, 42-44 r. des Petites-Ecuries;
Maire B, 1 Bd de Strasbourg;
Pinhas 1, r. Cadet (jewish cooking);
Taverne de Chantilly, 170 Fg Saint-Denis;
Taverne de Strasbourg, r. d'Alsace;
Taverne Tourtel Est, 13 r. de Strasbourg;
Terminus Denain, 10 Bd de Denain;
Terminus Nord, 23 r. de Dunkerque;
Val d'Ajol (du), 180 Fg Saint-Denis;
Wagner, 175 Fg Saint-Martin.

GARE D'ORLÉANS (*Austerlitz, Jardin des Plantes*).

HOTELS

Austerlitz C, 12 Bd de l'Hôpital;
Cèdre (du) C, 1 *bis* r. Lacépède;
Devillas C, 4 Bd Saint-Marcel;
Ermitage-Mosquée B, 4 r. Quatre-fages;
Gare (de la) C, 5 *bis* r. Buffon;
Jardin (du) C, 1 *bis* r. Lacépède;
Jeanne d'Arc C, 52 r. de la Clef;
Labyrinthe (du) C, 5 r. Linné;
Londres (de) C, 33 r. Linné;
Maxim's C, 28 r. Censier;
Monge C, 55 r. Monge;
Muséum (du) C, 9 r. Buffon;
Nations (des) C, 54 r. Monge;
Rayon d'Or (du) C, 25 r. Monge;
Rollin's C, 5 r. Rollin;
Slavia C, 51 Bd Saint-Marcel.

RESTAURANTS

Buffet Gare d'Austerlitz C, 55 Quai d'Austerlitz;
Pied de Mouton (Au) C, Bd de l'Hôpital.

GARE D'ORSAY

HOTELS

Ambassadeurs (*des*) C, 45 r. de Lille;
Bac (*du*) C, 23 r. du Bac;
Béarn (*de*) C, 38 r. de Lille;
Bellechasse C, 8 r. de Bellechasse;
Conseil d'Etat (*du*) C, 59 r. de Lille;
Elysée (*de l'*) C, 3 r. de Beaune;
Intendance (*de l'*) B, 50 r. de l'Université;
Liége (*de*) C, 40 r. de Lille;
Palais d'Orsay (*du*) A, 9 Quai d'Orsay;
Paris à Orléans (*de*) C, 93 r. de Lille;
Quai Voltaire (*du*) B, 19 Quai Voltaire;
Saumur C, 22 r. de Bellechasse;
Solférino C, 91 r. de Lille;
Valence C, 10 r. de Lille.

RESTAURANTS

Beaux-Arts (*des*), 11 r. Bonaparte;
Buffet du Palais d'Orsay B, 9 Quai d'Orsay;
Chez Marius (Jules succ.) C, 9 r. de Bourgogne;
Etablissement Duval C, 67 r. de Seine;
Légion d'Honneur (*de la*) C, 262 Bd Saint-Germain.

GARE SAINT-LAZARE (*Europe*).

HOTELS

Alexandra C, 16 r. de la Bienfaisance;
Amstel B, 30 r. de la Bienfaisance;
Amsterdam (*d'*) C, 53 r. d'Amsterdam;
Anglo-Américain C, 113 r. Saint-Lazare;
Arizona C, 15 r. Bernouilli;
Athènes (*d'*) C, 21 r. d'Athènes;
Atlantic B, 44 r. de Londres;
Austin, 26 r. d'Amsterdam;
Bellevue C, 46 r. Pasquier;
Berne (*de*) C, 37 r. de Berne;
Brecia C, 32 r. d'Edimbourg;
Britania C, 24 r. d'Amsterdam;
Britany B, 5 r. Saint-Lazare;
Calvados (*du*) C, 20 r. d'Amsterdam;
Charing Cross C, 39 r. Pasquier;
Colonial C, 18 r. de Constantinople;
Constantinople (*de*) C, 7 r. de Constantinople.
Dieppe (*de*) C, 22 r. d'Amsterdam;
Ecosse (*d'*) C, 28 r. d'Edimbourg;
Europe (*de l'*) C, 15 r. de Constantinople;
Europe-Etats-Unis C, 17 r. de Turin;
Fécamp (*de*) C, 1 Pl. Budapest;
Fournet B, 23 Bd des Batignolles;
France (*de*) C, 3 r. de Budapest;
Gare Saint-Lazare (*de la*) C, 4 r. de la Pépinière;
Garnier B, 111 r. Saint-Lazare;
Genève (*de*), 30 r. du Rocher;
Havre (*du*), 18 r. d'Amsterdam;
Lavoisier C, 21 r. Lavoisier;
Liége (*de*) C, 4 r. de Liége;
Lisieux (*de*) C, 2 r. de Budapest;
Londres et New-York (*de*) B, 15 Pl. du Havre;
Louvain (*de*) C, 8 r. de Budapest;
Malesherbes C, 53 *bis* Bd Malesherbes;
Maréchaux (*des*) C, 42 r. de Moscou;
Océanic C, 17 r. de la Pépinière;
Ouest (*de l'*) C, 3 r. du Rocher;
Palmas C, 3 r. de Constantinople;
Président Wilson C, 10 r. de Stockholm;
Printemps (*du*) B, 1 r. de l'Isly;
Rez C, 8 r. de Moscou;
Temps (*du*) C, 29 r. d'Amsterdam;
Thierry's C, 44 r. de Clichy;
Tivoli C, 1 r. de Budapest;
Trottet C, 15 r. de Constantinople;
Terminus Saint-Lazare A, 112 r. Saint-Lazare;
Union Nationale (*de l'*) C, 8 Pl. de Budapest;
Vintimille (*de*) C, 5 r. de Vintimille.

RESTAURANTS

Brasserie Jacqueminot Graff C, 119 r. Saint-Lazare;
Buffet Gare Saint-Lazare B, 108 r. Saint-Lazare;
Chateaubriand B, 98 r. Saint-Lazare;
Etablissement Duval C, 84 r. de Clichy;
Etablissement Duval C, 12-14 Pl. du Havre;
Etablissement Duval C, 13 r. de Rome;
Garnier B, 17 Pl. du Havre;
Havre (du) C, 109 r. Saint-Lazare;
Mollard B, 115-117 r. Saint-Lazare;
O Ra ki Ri C, 12 r. Pasquier;
Régent (du) C, 100 r. Saint-Lazare;
Reine Pédauque (de la) A, r. de la Pépinière;
Scossa C, 14 r. de Rome.

4. Centre, Left Bank (*from the Quartier Latin to the Invalides*)

QUARTIER LATIN (*Saint-Michel, Panthéon, Luxembourg, Val-de-Grâce, Saint-Sulpice*).

HOTELS

Acropolis B, 31 r. de Buci and 160 Bd Saint-Germain.
Américains (des) C, 133 Bd Saint-Michel;
Archambault (d'), 26 r. de Vaugirard;
Athènes (d') C, 6 r. Gay-Lussac;
Auberge du Navigateur B, 51 Quai des Grands-Augustins;
Avenir (de l') C, 65 r. Madame;
Bernardins (des) C, 42 r. des Bernardins;
Berthollet C, 9 r. Berthollet;
Bisson C, 37 Quai des Grands-Augustins;
Bonaparte C, 61 r. Bonaparte;
Brésil (du) C, 10 r. Le-Goff;
Bretagne et Canada (de) C, 10 r. Cassette;
Central des Ecoles C, 3 r. Champollion;
Chevalier d'Assas (du) C, 54 r. d'Assas;
Cluny Square C, 21 Bd Saint-Michel;
Constantine (de) C, 18 r. Cujas;
Corneille B, 5 r. Corneille;
Crébillon C, 4 r. Crébillon;
Dacia B, 41 Bd Saint-Michel;
Dagmar B, 225-227 r. Saint-Jacques;
Espérance (de l') C, 49 r. de Vaugirard;
Etrangers (des) C, 2 Pl. du Panthéon;
Etrangers (des) B, 2 r. Racine;
Europe (de l') C, 38 r. Saint-Séverin;
Excelsior C, 20 r. Cujas;
Faculté (de la) C, 1 r. Racine;
Famille (de) C, 44 r. Madame;
Famille (de) C, 14 r. Gay-Lussac;
Flandre (de) C, 16 r. Cujas;
Fleurus C, 3 r. de Fleurus;
Foyot B, 33 r. de Tournon;
France et Orient (de) C, 36 r. des Ecoles;
Gauville C, 16 r. du Four;
Gay-Lussac C, 39 r. Gay-Lussac;
Gerson C, 14 r. de la Sorbonne;
Grand Condé (du) C, 2 r. Saint-Sulpice;
Grands Hommes (des) C, 17 Pl. du Panthéon;
Harcourt (d') C, 3 Bd Saint-Michel;
Henri IV C, 12 r. Gay-Lussac;
Henri IV C, 25 Pl. Dauphine;
Jacob et Angleterre C, 4 r. Jacob;
Jean-Bart C, 9 r. Jean-Bart;
Lima (de) C, 46 Bd Saint-Germain;
Louisiane (de la) C, 60 r. de Seine;
Lutèce (de) C, 2 r. Berthollet;
Luxembourg (du) C, 1 r. Joseph-Bara;
Lys (du) C, 23 r. Serpente;
Malherbe C, 11 r. de Vaugirard;
Majory C, 20 r. Monsieur-le-Prince;
Marignan C, 13 r. du Sommerard;
Mines (des) C, 125 Bd Saint-Michel;
Moderne C, 33 r. des Ecoles;
Moderne C, 17 r. Racine;
Molière C, 14 r. de Vaugirard;
Monaco (de) C, 11 r. Champollion;
Monde (du) C, 15 r. Berthollet;
Montesquieu C, 8 r. de la Sorbonne;
Mont Blanc (du) C, 28 r. de la Huchette;
Montebello (de) C, 54 Bd Saint-Germain;
Nations (des) C, 216 r. Saint-Jacques;
Nations (des) C, 29 r. des Ecoles;
Nord (du) C, 6 r. de l'Abbée-de-l'Epée;
Observatoire (de l') C, 107 Bd Saint-Michel;

Odéon (de l') C, 3 r. de l'Odéon;
Orfila C, 60 r. d'Assas (boarding-house established since 1821);
Panthéon C, 11 Pl. du Panthéon;
Parisiana Pension C, 4 r. Tournefort;
Pavis C, 5 r. Lagrange;
Pax C, 30 r. Saint-André-des-Arts;
Perreyve C, 63 r. Madame;
Petit Trianon (du) C, 2 r. de l'Ancienne-Comédie;
Place de l'Odéon (de la) C, 6 Pl. de l'Odéon;
Progrès (du) C, 50 r. Gay-Lussac;
Racine, 23 r. Racine;
Récamier, 3 *bis* r. Saint-Sulpice;
Rochefort, 6 r. Dupuytren;
Rollin, 18 r. de la Sorbonne;
Rome (de), 7 r. des Carmes;
Royal Condé, r. de Condé;
Royer Collard C, 14 r. Royer-Collard;
Saint-André-des-Arts C, 66 r. Saint-André-des-Arts;
Saint-Georges C, 49 r. Bonaparte;
Saint-Jean-de-Latran C, 72 r. Bonaparte;
Saint-Louis C, 43 Bd Saint-Michel;
Saint-Michel C, 19 r. Cujas;
Saint-Michel C, 17 r. Git-le-Cœur;
Saint-Paul C, 43 r. Monsieur-le-Prince;
Saint-Pierre C, 4 r. de l'Ecole-de-Médecine;
Saint-Séverin C, 40 r. Saint-Séverin;
Savoy-Hotel B, 30 r. de Vaugirard;
Seine (de) C, 52 r. de Seine;
Select C, 1 Pl. de la Sorbonne;
Sorbonne (de la) C, 6 r. Victor-Cousin;
Soufflot C, 9 r. Teullier;
Sports (des) C, 69 r. du Cardinal-Lemoine;
Square Monge (du) C, 12 r. des Ecoles;
Studia C, 51 Bd Saint-Germain;
Suez (de) C, 31 Bd Saint-Michel;
Tournon (de) C, 1 r. de Tournon;
Trianon Palace B, 1 *bis* r. de Vaugirard;
Univers (de l') C, 9 r. Gay-Lussac;
University C, 160 r. Saint-Jacques;
Vatican (du) C, 4 r. du Vieux-Colombier;
Victoria C, 14 r. Gay-Lussac.

RESTAURANTS

Adolphe, 5 r. Gay-Lussac;
Auberge de la Basoche, 160 r. Saint-Jacques;
Auberge du Fer à Cheval B, 42 r. de la Montagne-Sainte-Geneviève;
Acropolis B, 160 Bd Saint-Germain;
Boulant, 34 Bd Saint-Michel;
Brasserie Balzard, 49 r. des Ecoles;
Brasserie Lip, 151 Bd Saint-Germain;
Chez Soi, 24 r. des Ecoles;
Cloche (la), 30 r. Saint-André-des-Arts;
Cochon de lait (le), r. Corneille;
Danois, 25 r. Servandoni;
Emile, 145 Bd Saint-Michel;
Etablissement Duval, 26 Bd Saint-Michel;
Floria, 61 r. Monsieur-le-Prince;
Foyot A, 23 r. de Tournon;
Furet (le), 8 r. de Vaugirard;
Grill Room Médicis, 17 r. Médicis;
Larivière, 56 Bd Saint-Michel (snails oysters, shell-fish);
Mairie (de la), 5 r. Soufflot;
Maurice (Chez), 2 Carrefour de l'Odéon;
Mont-Saint-Michel (du), 2 r. du Vieux Colombier;
Odéon (de l'), 7 Pl. de l'Odéon;
Pascal's (Chinese) B, 2 r. de l'Ecole-de-Médecine;
Petit Marguery (Au), 9 Bd de Port-Royal;
Procope, 13 r. de l'Ancienne-Comédie (vegetarian);
Rôtisserie Périgourdine (Rouzier) A, 2 Pl. Saint-Michel;
Soufflot, 25 Bd Saint-Michel;
Taverne du Panthéon, 63 Bd Saint-Michel;
Tour d'Argent (A la) A, 15 Quai de la Tournelle (old established reputation).

FAUBOURG SAINT-GERMAIN (*Saint-Germain-des-Prés, Sèvres; Palais-Bourbon*).

HOTELS

Académie (de l') C, 32 r. des Saints-Pères;
Alsace (d') C, 13 r. des Beaux-Arts;
Beauséjour C, 38 r. des Saints-Pères;
Bon Hôtel C, 42 r. Vaneau;
Bourgogne et Montagna (de) C, 7 r. de Bourgogne;
Cayre's B, 4 Bd Raspail;
Chomel et des Missions étrangères G, 15 r. Chomel;
Family C, 14 r. Saint-Simon;
Foyer (le) C, 18 r. de Varenne;
Isly (d') C, 29 r. Jacob;
Jeanne d'Arc C, 59 r. Vaneau;
Lenox C, 9 r. de l'Université;
Lutetia A, 43 Bd Raspail;
Madison B, 143 Bd Saint-Germain;
Minerve C, 22 r. de la Chaise;
Montalembert B, 3 r. Montalembert;
Nord (du) C, 44 r. de Bourgogne;
Orléans Saint-Germain (d') C, 50 r. Jacob;
Palais-Bourbon (du) C, 39 r. de Bourgogne;
Pas-de-Calais (du) C, 59 r. des Saints-Pères;
Pont-Royal (du) A, 37-39 r. du Bac;
Pretty C, 8 *bis* r. Amélie;
Saint-Germain-des-Prés C, 36 r. Bonaparte;
Saint-Romain (boarding-house) C, 16 r. Bonaparte;
Saint-Thomas-d'Aquin C, 4 r. du Pré-aux-Clercs;
Saints-Pères (des) C, 65 r. des Saints-Pères;
Serbie (de) C, 5 r. Chomel;
Sèvres-Vaneau B, 86 r. Vaneau;
Taranne C, 159 Bd Saint-Germain;
Université (de l') C, 32 r. de l'Université.

RESTAURANTS

Brasserie Lutetia C, 23 r. de Sèvres;
Café de Flore C, Bd Saint-Germain;
Chez Beulemans, 224, Bd Saint-Germain;
Etablissement Duval C, 170 Bd Saint-Germain;
Joly, 175 Bd Saint-Germain;
Lafon C, 23 Quai Malaquais;
Marius C, 9 r. de Bourgogne;
Michaud C, 20 r. des Saints-Pères;
Pré-aux Clercs (du) C, 30 r. Bonaparte;
Saint-Germain B, 165 Bd Saint-Germain.

5. Peripheric Districts.

TERNES

HOTELS

Acacias (des) B, 47 r. des Acacias;
Armaillé C, 28 r. d'Armaillé;
Balmoral C, 23 r. Montenotte;
Beauséjour, 19 Av. Wagram;
Belfast C, 10 Av. Carnot;
Cecilia C, 11 Av. Mac-Mahon;
Ceramic C, 34 Av. Wagram;
Chambéry (de) C, 7 r. Brey;
Chevreuse (de) A, 18 *bis* r. d'Armaillé (garden-restaurant with terrace);
Colonies Françaises (des) C, 36 r. Saint-Ferdinand;
Doisy C, 45 Av. des Ternes;
George's (The) C, 22 r. de l'Arc-de-Triomphe;
Imperia C, 18 r. Brey;
Lebon C, 7 r. Lebon;
Mac-Mahon Palace A, 29 Av. Mac-Mahon;
Magda C, 7 r. Troyon;
Moderne C, 3 r. de l'Etoile;
Mondeau C, 7 r. Rennequin;
Niel B, 68 r. Demours;
Oxford C, 18 r. des Acacias;

Palma C, 46 r. Brunel;
Paris-Etoile C, 6 Sq. Villaret-Joyeuse;
Pensylvania B, 45 r. des Acacias;
Place Pereire (de la) C, 184 r. de Courcelles;
Richemond C, 10 r. Saussier-Leroy;
Splendid Etoile B, 1 Av. Carnot;
Stella C, 20 Av. Carnot;
Tilsitt C, 23 r. Brey;
Triumph's C, 1 *bis* r. Troyon;
Troyon C, 10 r. Troyon;
Venise (de) C, 269 Bd Pereire;
Villaret C, 14 r. des Acacias;
Wagram C, 3 r. Brey;
Windsor Etoile B, 14 r. Beaujon.

RESTAURANTS

Ville de Petrograd (A la), 1 r. Pierre-le-Grand;
Bol d'Or (Au) C, 271 Bd Pereire;
Auberge du Cul Blanc B, 22 Av. Niel;
Capucin Gourmand (Au) C, 1 *bis* r. Troyon;
Auberge Sebillon B, r. Bayen and Villebois-Mareuil;
Franco-Hellénique, 14 r. Brey;
Grand Veneur (du) B, 6 r. Demours;
Manoir Topsy C, 64 Av. des Ternes;
Pet de Nonne (Au) B, Bd de Courcelles;
Petit Niel C, 116 Bd Pereire;
Petit Trianon, 95 Av des Ternes;
Prado B, 41 Av. Wagram (open from 4 p. m. to 2 p. m., orchestra, night-restaurant);
Presbourg B, 3 Av. de la Grande-Armée (night-restaurant, lunchs, tea-room);
Ramy's, 42 Av. Wagram (grill-room, (breakfasts, lunchs, tea-room);
Smart, 4 Av. Wagram;
Sports (des) B, 89 Av. de la Grande-Armée;
Ternes (des) 21 Av. des Ternes.

BATIGNOLLES (*Villiers, Pereire*).

HOTELS

Alex C, 53 r. La Condamine;
Amelin C, 21 r. Bessières;
Bains (des) C, 125 Av. de Clichy;
Banville C, 98 Bd Berthier;
Beauséjour C, 6 r. Lécluse;
Beauvau C, 24 r. de Miromesnil;
Bel Air C, 9 r. Tarbé;
Bertha C, 1 r. Darcet;
Boursault C, 15 r. Boursault;
Camélia C, 3 r. Darcet;
Chaptal C, 12 r. Beudant;
Commerce (du) C, 11 r. des Batignolles;
Daisy C, 21 r. des Dames;
Darcet C, 4 r. Darcet;
Deleris C, 67 r. des Moines;
Excelsior C, 51 Bd Pereire;
France (de) C, 21 r. Lécluse;
Guyot C, 4 r. Guyot;
Indépendance (de l') C, 18 r. des Dames;
Little Savoy C, 8 r. du Mont-Dore;
Loiret (du) C, 141 r. Legendre;
Métropolitain C, 22 r. Boursault;
Moderne C, 116 r. des Dames;
Monceau-Moderne C, 6 r. Roussel;
Moncey C, 5 r. Lécluse;
Morris C, 64 r. de Lévis;
Nollet C, 55 r. Nollet;
Normandie (de) C, 31 r. Lécluse;
Ouest (de l') C, 165 r. de Rome,
Paris (de) C, 2 r. Lécluse;
Printania C, 19 r. Lécluse;
Progrès (du) C, 121 Av. de Clichy;
Prony C, 103 *bis* Av. de Villiers;
Radio C, 64-66 Bd de Clichy;
Russie (de) C, 32 r. des Batignolles;
Saint-Etienne (de) C, 3 r. Saint-Jean;
Select C, 65 r. de Miromesnil;
Square (du) C, 2 r. des Moines;
Tocqueville C, 115 r. de Tocqueville;
Tunis (de) C, 30 *bis* Bd des Batignolles;
Turin (de) C, 9 r. Caroline;
Villa Plaine Monceau C, 43 r. Jouffroy.

RESTAURANTS

A l'Avenir, 277 Bd Pereire Sud;
Besnard B, 91 Bd de Courcelles;
Blanc B, 6 Pl. Pereire;
Chez Moi, 236 Bd Pereire Nord;
Grillon C, 4 r. Brémontier;
Guillaume Tell C, 111 Av. de Villiers;

Lion d'Or B, 72 Av. de Villiers;
Monceau House C, 8 r. d'Offémont;
Rocher (du) B, 1 Bd de Courcelles;
Roche Verte (de la), 13 Bd de Courcelles;
Samarkand, 9 r. Rennequin;
Taverne de Paris B, Av. de Clichy.

MONTMARTRE (*Pigalle, Abbesses, Square d'Anvers*).

HOTELS

André Gille C, 4 r. André-Gille;
Anthinea C, 52 *bis* r. des Abbesses;
Arts (des) C, 18 r. Rochechouart;
Audran C, 7 r. Audran;
Avenir (de l') C, 39 Bd Rochechouart;
Becquerel C, 4 r. Becquerel;
Bellevue C, 3 r. Lepic;
Berry (du) C, 3 r. Ménessière;
Bourges (de) C, 100 Bd Rochechouart;
Carly's C, 39 r. Fontaine;
Carpeaux C, 230 r. Marcadet;
« *Chez Soi* » B, 1 r. Livingstone;
Douai (de) C, 32 r. de Douai;
Duperré C, 6 r. Duperré;
Eden C, 35 r. Pigalle;
Flore (de) C, 108 r. Lamark;
Griffon C, 15 r. de Maistre;
Hesperia C, 4 Impasse Marie-Blanche;
Laval C, 11 r. Victor-Massé;
Léon C. 88 r. Blanche;
Lepic, 10 r. Burq;
Livingstone B, 2-4-6 r. Livingstone;
Locarno C, 51 r. Letort;
Louxor C, 4 r. des Trois-Frères;
Minerva C, 137 r. Belliard;
Muse (de la) 95 r. Caulaincourt;
Nice (de) C, 29 r. Victor-Massé;
Nord-Sud C, 77 Av. de Saint-Ouen;
Olympic C, 19 *bis* r. Fontaine;
Olympiades C, 22 Square de Clignancourt;
Paris (de) C, 55 r. Pigalle;
Piccadilly C, 59 *bis* r. Pigalle;
Ramy's Family House C, 8 *ter* r. des Saules;
Reynita C, 71 r. de Douai;
Roma C, 101 r. Caulaincourt;
Russie (de) C, 42 Bd Rochechouart;
Saint-Charles C, 45 r. Pigalle;
Saint-Pierre C, 3 r. Sevestre;
Terminus C, 85 r. Lamarck;
Terrass' C, 12 r. de Maistre;
Terrasse (de la) C, 67 r. Letort;
Titania C, 70 *bis* Bd Ornano;
Turin (de) C. 42 r. Victor-Massé;
Univers (de l') C, 15 r. Duperré.

RESTAURANTS

Abbaye de Thélème (l') A, 1 Pl. Pigalle (night-restaurant);
Ane Rouge (l') B, 28 Av. Trudaine;
Auberge du Clou B, 30 Av. Trudaine;
Artistes (des) C, 11 r. Lepic;
Au Neuvième Art B, 55 r. Pigalle (Javanese meals. Dutch cooking);
Bon Vigneron (Au) B, 82 r. Blanche;
Bonnabaud C, 52 r. de Douai;
Borde, Pl. du Tertre;
Brasserie Graff B, Pl. Blanche;
Brasserie des Moulins C, Bd Rochechouart;
Chaumière Normande (la) B, 22 r. Caulaincourt;
Chez Lisieux, 24 r. Fontaine et Duperré;
Chez Noël B, 50 r. Blanche;
Clairon des Chasseurs à Pied (Au) C, Pl. du Tertre;
Comme chez soi C. 17 r. Caulaincourt;
Coq (du), 4 r. de Clignancourt;
Coq à l'Ane (Le) B, 46 r. Notre-Dame-de-Lorette (night-restaurant);
Coquet C. 80 Bd de Clichy;
Côtelette (La) B, 41 r. La-Rochefoucauld;
Cyrano C, 82 Bd de Clichy;
Ecrevisse (A l') B, 32 Av. Trudaine;
Eléphant (A l') C, 54 r. Pigalle;
El Garron A, 6 r. Fontaine (night-restaurant);
Ermitage de Clichy C, 6 Bd de Clichy;
Etablissement Duval C. 21 Bd Montmartre;
Etoile du Nord C, 110 Bd de Clichy;
Fétiche (du) C, 32 r. Fontaine;
Franco-Italien, 13 Bd des Batignolles;
Franco-Italien, 54 Bd de Clichy;
Franco-Italien, 80 r. des Martyrs;
Grand Ecart (Le) A, 7 r. Fromentin

(dancing, bar, night-restaurant);
Grelot (*le*) A, 3 Pl. Blanche and 49 r. Fontaine (night-restaurant);
Impéria lA, 59 r. Pigalle (night-restaurant);
Italien, 75 *bis* Bd de Clichy;
Jouanne, 10 Av. de Clichy;
Langouste (*La*), 104 Bd Rochechouart;
Lieux, 24 r. Fontaine;
Manière, 65 r. Caulaincourt;
Marianne (*Chez*), 72 Bd de Clichy;
Maura, 89 r. Blanche;
Mont Dore (*du*), 39 Bd de Clichy;
Mère Catherine (*de la*) B, 18 Pl. du Tertre;
Montmartre Port de Mer (*de*), 4 r. Tourlaque;
New Monico A, 66 r. Pigalle (night restaurant);
Nivet, 52 r. de Douai;
Normandy A, 26 r. Fontaine (night-restaurant);
Palermo A, 4 r. Fontaine (*id.*);
Pigall's A, 77 r. Pigalle (*id.*);
Poule au pot (*la*), 10 Av. Trudaine;
Printania, 33 r. des Martyrs;
Rat mort (*Le*), 7 Pl. Pigalle (night-restaurant);
Rat qui n'est pas mort (*Le*) C, 16 Bd de Clichy;
Savoyarde (*de la*), 2 r. Lamack;
Savoy's B, 73 r. Pigalle (night-restaurant);
Sole au gratin (*A la*) B, 10 Pl. d'Anvers;
Sylvain, 31 Bd de Clichy;
Taverne de l'Ermitage, 6 Bd de Clichy;
Vieux Logis, 33 r. Lepic;
Wepler B, 14 Pl. Clichy;
Zelly's B, 16 *bis* r. Fontaine (night-restaurant).

RÉPUBLIQUE (*Archives, Arts et Métiers, Temple*).

HOTELS

Anvers (*d'*) A, 11 r. des Quatre-Fils;
Arianne C, 90 r. de Bondy;
Beaubourg B, 20 r. Beaubourg;
Bellevue et du Chariot d'Or B, 39 r. Turbigo;
Bon Génie (*du*) C, 9 r. de la Douane;
Bristol C, 68 r. de Malte;
Calvaire (*du*) C, 11 Bd des Filles-du-Calvaire;
Continent (*du*) C, 77 r. Charlot;
Ecole Centrale (*de l'*) C, 3 r. Bailly;
Entrepôt C, 35 r. des Entrepôts;
Etrangers (*des*), 10 Bd Voltaire;
Europe (*de l'*) C, 1 r. Commines;
Imperator A, 78-80 r. Beaubourg;
Limoges (*de*) C, 11 r. du Grand-Prieuré;
Lille Palace B, 4 r. Salomon-de-Caus;
Luxor C, 20 r. Béranger;
Lyon (*de*) C, 59 r. Charlot;
Magenta C, 2 r. Beaurepaire;
Métro C, 9 r. Pierre-Chausson;
Modern A, 8 *bis* Pl. de la Républiqu;
Mondial C, 22 r. du Grand-Prieuré;
Montgolfier C, 6 r. Montgolfier;
Nations (*des*) C, 13 r. du Château-d'Eau;
Nevers (*de*) C, 53 r. de Malte;
Paix (*de la*) C, 2 *bis* Bd Saint-Martin;
Palmiers (*des*) C, 2 r. Grenéta;
Paris-Bruxelles C, 4 r. Meslay;
Paris-France C, 72 r. Turbigo;
Plat d'Etain (*du*) C, 69 r. Meslay;
Prince Eugène (*du*) C, 3 r. Oberkampf;
Saint-Georges C, 9 r. Volta;
Selectior C, 192 Bd de la Villette;
Square du Temple (*du*) C, 87 r. des Archives;
Templia C, 24 Bd du Temple;
Turgot, Central et Europe C, 76 r. Turbigo;
Vauban C, 6 r. Salomon-de-Caus;
Vaucanson C, 50 r. du Vertbois.

RESTAURANTS

Bisson, 16 Pl. de la République;
Brasserie de l'Espérance, 19 Pl. de la République;
Etablissement Duval C, 17 Pl. de la République;
Gaîté (*de la*), 47 r. Réaumur;
Grill Room Damoy, 31 Bd de Sébastopol;
Pagès, 3 Fg Saint-Martin;
Potinière (*la*), Bd Saint-Martin;

Taverne du Château-d'Eau, 1 Bd Magenta;
Taverne Normande, 20 Fg Saint-Martin;
Taverne de Paris, 23 Pl. de la République;
Voyenne, 10 Pl. Voltaire.

BASTILLE (*Ile Saint-Louis, Marais*).

HOTELS

Alliés (des) C, 42 r. Amelot;
Amelot B, 51 r. Amelot;
Arts (des) C, 2 r. Godefroy-Cavaignac;
Bains (des) C, 93 r. de la Roquette;
Bergame C, 30 r. Vignolles;
Boucherat C, 110 r. de Turenne;
Célestins (des) C, 1 r. Charles-V;
Dalhia C, 4 r. Désirée;
Ecu de France (de l') C, 10 r. Charlemagne;
Fantasio C, 11 r. Lacuée;
France (de) C, 14 r. Godefroy-Cavaignac;
Grand Turenne (du) C, 6 r. de Turenne;
Harlay C, 10 r. des Arquebusiers;
Kédive (du) C, 9 Pl. Gambetta;
Lion (du) C, 50 r. Popincourt;
Malher C, 5 r. Malher;
Marceau C, 13 r. Jules-César;
Maternel C, 54 r. Bidassoa;
Maurice C, 10 r. des Tournelles;
Midi (du), 21 r. Wattignies;
Nouvel Hôtel C, 24 Av. du Bel-Air;
Ormesson (d') C, 6 r. d'Ormesson;
Place Voltaire (de la) C, 132 Bd Voltaire;
Royal C, 53 r. Richard-Lenoir;
Speria C, 1 r. de la Bastille;
Stade (du) C, 111 Bd Poniatowsky;
Stella C, 14 r. Neuve-Saint-Pierre;
Sud (du) C, 2 r. Malher;
Toison d'Or (de la) C, 44 r. de Rivoli;
Trois Gares (des) C, 1 r. Jules-César.

RESTAURANTS

Aux Quatre Sergents de la Rochelle B, 3 Bd Beaumarchais;
Boffinger B, 3-7 r. de la Bastille;
Buffet de la Gare de Lyon B;
Etablissement Duval C, 3 r. Saint-Antoine;
Escargot (L') B, 9 r. de la Bastille;
Ferrer C, 24 *bis* Pl. de la Nation;
Franco-Italien C, 88 Av. Ledru-Rollin;
Hascher C, 3 *bis* r. des Rosiers;
Leroy C, 78 r. Saint-Antoine;
Mariniers (des) C, 29 Quai d'Anjou;
Métropolitain C, 45 Bd Henri-IV;
Nicolaon C, 78 r. Saint-Antoine;
De la Porte Dorée C, Av. Daumesnil;
Vianey C, 98 Quai de la Rapée;
A la Brioche de foie gras, 80 Bd Beaumarchais.

DENFERT-ROCHEREAU or LION DE BELFORT
(*Plaisance, Petit Montrouge*).

HOTELS

Alba C, 60 r. de Vanves;
André C, 13 r. de la Colonie;
Arago C, 19 r. de la Glacière;
Beauvoir B, 43 Av. de l'Observatoire;
Buffalo C, 138 r. de la Tombe-Issoire;
Centre (du) C, 10 r. Brézin;
Flatters C, 3 r. Flatters;
Floridor C, 28 Pl. Denfert-Rochereau;
Istria C, 29 r. Campagne-Première;
Lion de Belfort (du) C, 10 r. Boulard;
Midi (du) C, 4 Av. du Parc-Montsouris;
Modern C, 21 r. Alphonse-Daudet;
Orléans-Palace B, 127 Bd Brune;
Paix (de la) C, 12 r. de Clisson;
Pax C, 25 Av. d'Orléans;
Denfert-Rochereau C, 12 Pl. Denfert-Rochereau;
Primavera C, 147 *ter* r. d'Alésia;
Progrès (du) C, 54 Av. des Gobelins;
Quatre Boulevards (des) C, 8 Bd Arago;
Rubens C, 35 r. du Banquier;
Sainte-Anne C, 51 r. Bobillot;
Schopfer C, 22 r. Daguerre;
Sport's C, 68 r. Beaunier;
Terminus-Orléans C, 132 Bd Brune;
Terrasses (des) C, 74 r. de la Glacière.

RESTAURANTS

Brasserie Buffalo C, Pl. Denfert (concert daily);
Marty C, 20 Av. des Gobelins;
Mistral C, 84 r. Bobillot;
Pavillon du Lac C, Parc Montsouris, r. Gazan.

VAUGIRARD (*Grenelle, Pasteur*).

HOTELS

Amiral C, 80 *bis* r. Blomet;
Aviateurs (*des*) C, 37 Bd Victor;
Aviatic C, 15 *bis* Bd Victor;
Bains (*des*) C, 4 r. Ginoux;
Cérès C, 161 *bis* r. de la Convention;
Convention (*de la*) C, 60 r. Dombasle;
Cronstadt C, 46 r. de Cronstadt;
Crystal C, 41 *bis* r. Limois;
Eden C, 87 r. Fondary;
Garibaldi C, 41 Bd Garibaldi;
Home Joli C, 257 r. de la Convention;
Idéal Convention C, 155 *bis* r. de la Convention;
Lefebvre et Porte de Versailles C, 15 r. de la Grotte;
Lux C, 47 r. de la Croix-Nivert;
Luxa C, 94 Bd Garibaldi;
Mon Rêve C, 76 Av. Félix-Faure;
Nations (*des*) C, 7 r. Violet;
Paix (*de la*) C, 166 Bd de Grenelle;
Paix Dantzig (*de la*) C, 36 r. Dantzig;
Perfecta C, 34 r. Gutenberg;
Petit Louvre (*du*) C, 1 r. Lourmel;
Ségur C, 34 Bd Garibaldi;
Terminus Vaugirard C, 403 r. de Vaugirard.

RESTAURANTS

Adam C, 74 r. Lourmel;
Ballon (*du*) C, 37 r. d'Alleray;
Faisan Doré (*du*) C, 333 r. de Vaugirard;
Caulois (*du*) C, 286 r. de Vaugirard;
Chez le Père Jean C, 8 r. des Volontaires.

LA VILLETTE (*Belleville, Buttes-Chaumont*).

HOTELS

Gare (*de la*) C, 37 Bd Ney;
Parc des Buttes-Chaumont (*du*) C, 1 pl. Armand-Carrel;
Senit's C, 40 r. Compans;
Angelus, 86 r. Botzaris.

RESTAURANTS

Gagorno (*chez*) C, 190 Av. Jean-Jaurès;
Pavillon du Lac C, Parc des Buttes-Chaumont;
Le Selection C, 102 Bd de la Villette.

IV. — Cafés and Taverns.

Cafés and Taverns. — Cafés are numberless in Paris. They are to be found everywhere, but mostly on the boulevards, near the railway stations and in the main thoroughfares. In many of them orchestras perform during the afternoon and the evening.

It is customary to give the waiter a tip amounting at least to ten per cent of the price to be paid.

In all cafés and taverns breakfast is served (chocolate, coffee, tee, bread and butter, etc.).

Many of the cafés in Paris are noted for their « terrasses » : the

front of the establishment is set out with small round tables and chairs, where refreshments can be taken in the open air. In winter, large braziers of burning coal keep the *terrasses* warm. From the *terrasses*, it is interesting to watch the ever-changing throng of passers-by.

Generally, the cafés and taverns on the Grands Boulevards have no billard tables.

We may add that in every quarter in Paris are to be found smaller establishments, the *cafés Biard*, and others of the same style, into which quite good coffee may be obtain at very moderate price. The most frequented are : 15 Bd St-Denis; 3 Bd Bonne Nouvelle; 11 Pl. de la République; 23 Bd Poissonnière; 10 and 6 Bd des Italiens; 3 Chaussée d'Antin; 1 r. Auber; 2 r. d'Amsterdam; 2 and 31 Bd Saint-Michel; 1 Bd Denain; etc.

Among the *Automatic Bars*, we would mention those at N° 5 Bd des Italiens and at N° 26 Bd Saint-Denis.

We may also mention the numerous « *débits de vin* » (liquorists), with their clientele of coachmen, taxicabs divers, workers of every kind, where drinks are taken « sur le zinc » (at the bar).

Want of space allows us to mention only the most noteworthy cafés and taverns, among which :

**Café de la Paix*, 12 Bd des Capucines and Pl. de l'Opéra; **Café de la Régence*, 161 r. Saint-Honoré (old, see p. 30); *Café de l'Univers*, 3 r. de Rohan and 159 r. Saint-Honoré; *Café Américain*, 4 Bd des Capucines; *Glacier Napolitain*, 1 Bd des Capucines; *Café Cardinal*, 1 Bd des Italiens; *Weber*, r. Royale, near the Madeleine. *Taverne Royale*, id.; *Café de la Bourse*, 2 r. de la Bourse; *Café des Colonnes*, 11 do.; — the numerous cafés of the Bd Montmartre : *Mazarin, des Princes, Madrid, de la Grande Maxéville*; — *Taverne Gruber*, 13 Bd Poissonnière; *Taverne Namur*, 2 Bd de Strasbourg; *Taverne de Paris*, 3 Av. de Clichy; — the large cafés of the Av. des Champs-Elysées, namely the **Fouquet's*, at N° 99 or the *Berry*, at N° 92.

On the l. bank, the numerous cafés of the Bd Saint-Michel : *Le Cluny, Soufflet, de la Source, Le d'Harcourt, Mathieu, Taverne du Panthéon, La Chope Latine*, etc.; *Balzar*, r. des Ecoles; *Le Voltaire*, Pl. de l'Odéon; *Des Deux-Magots* (intellectual clientele), Pl. Saint-Germain-des-Prés; *de Flore*, next door; — At the Bd Montparnasse : *La Rotonde, Le Dôme, La Coupole*, etc.

Tea-rooms, very numerous, mostly frequented between 5 and 7 p. m. :

At the grand hotels : *Ritz, Grillon, Claridge, George V, Royal Haussmann*, etc. — *Rumpelmayer*, 226 r. de Rivoli; *The Marlborough*, 5 r. Cambon; *Berry*, 92 Champs-Elysées; *Bœuf sur le toit*, 26 r. de Penthièvre; *Lido*, Arcades of the Champs-Elysées; *Ladurée*, 16 r. Royale; *Ciro*, 6 r. Daunou; *Jondovah*, 5 Av. de l'Opéra; *Afternoon Tea* (Mrs King Hall), 20 Pl. Vendôme; *Récamier*, 24 r. du Mont-Thabor; *Colombin*, 4 r. Cambon; *Kardomah*, 184 r. de Rivoli; *Medova*, 3 r. de l'Echelle; *Poiré-Blanche*, 202 Bd Saint-Germain; *Tipperary*, 10 r. de Sèze; *Topsy*, 55 Bd Haussmann; *Peny*, 3 and 16 Pl. de la Madeleine; *Cosy*, 16 Carrefour de l'Odéon; *Pons*, Pl. Edouard-Rostand. — In the Department Stores, in many confectioners, etc.

Pastrycook and Confectioners, chiefly frequented in the afternoon by ladies and children :

Gourlet (*Patisserie Favard*), 9 Bd des Italiens and 20 r. Favart; *Frascati*, 21-23 Bd Montmartre; *Giroix*, 25 *bis* r. Saint-Lazare and 33 r. de Mogador; *Rumpelmayer*, 226 r. de Rivoli; *Flamang* (also dinners and lunchs) 6 r. de Valois; *Charvin*, 40 r. des Petits-Champs and Passage Choiseul; *Guerbois fils*, 6 r. Croix-des-Petits-Champs; *Raguenau*, 202 r. Saint-Honoré, opp. the Magasins du Louvre; *Chiboust*, 163 r. Saint-Honoré; *Bourbonneux*, 14 r. du Havre; *Gloppe*, 2 Av. d'Antin and also Champs-Elysées; *Aux Délices*, 39 Av. de Villiers; *Rebattet*, 12 Fg. Saint-Honoré; *Stohrer*, 51 r. Montorgueil; *A la Boule de Neige*, r. Grange-Batelière; *Arnoult*, 15 r. de Médicis; *Pons*, Pl. Edmond-Rostand. — In another style, with open front-shops (sale of *galettes* and *brioches*) : *A Coupe-Toujours*, 13 Bd Saint-Denis; *Brioche de la Lune*, 5 *bis* Bd Bonne-Nouvelle and also r. de la Lune.

Bars : — At most of them, lunches may be obtained :

Main ones (most of the large cafés own their private bar) : *Bodega*, 234 r. de Rivoli; *Au Carillon*, 7 Av. de l'Opéra; *Castiglione*, 235 r. Saint-Honoré; *Crucifix*, 3 r. Daunou; *Diamant*, Pl. Saint-Augustin (modern); *Le Berry*, 92 Champs-Elysées (modern); *Le Forum*, 4 Bd Malesherbes; bar of the *Lido*, Arcades of the Champs-Elysées; *Napoléon*, do.; *Pickwick's bar*, 14 r. Duphot; *Sam's*, r. des Italiens; *Victoria*, 25 Bd Saint-Michel; *Viel*, 8 Bd de la Madeleine (Hôtel de Paris); — bar of the *Grand-Hôtel*, etc.

V. — Means of conveyances.

Cabs. — *Taxicabs* (horse-drawn *taxis* have almost entirely disappeared act.); improving every day. They may be called from every part of the road (exc. near a stand, or when their little flag is covered with a leather tab). On the small lanterns is indicated (paint. fig.) a number corresponding to their quarter and this indication may be useful late in the night when they return to their depots, for they sometimes reduce their fares according to the indicated direction. Taxicabs fares in Paris are rather cheap; the tariff is posted inside, and the total amount to be paid is indicated on the dial. It is insual to give the driver a tip corresponding to ten per cent of the fare.

Livery Motor Cars, for visits, ceremonies, etc.
Such cars for hire are to be found stationed round the Opera, or at N° 1, Pl. du Théâtre-Français, and at the hotels.

Tramways and Omnibuses. — N. B. For greater facility in making out their routes along the lines of tramways and omnibuses which are both numerous and subject to changes, the visitors are advised to buy the special booklet issued by the T. C. R. P. and sold at their offices.

Since 1920, all the urban and suburban lines of tramways and motor omnibuses, as well as the river steamers, are run by a single company, the *Société des Transports en Commun de la Région Parisienne* (T.C.R.P.), with head offices at N° 53 *ter*, Quai des Grands-Augustins.

Omnibuses are distinguished by one or two *letters*, tramways

by one *figure*; besides, the terminals and sections of the line are also inscribed on the outside of the vehicles.

There are 2 classes in tramways and omnibuses : 1st class, including standing room on the platform of the carriages with trailers; 2nd class, comprising one half of such carriages as have no trailers, and the whole carriage, in the case of trailers; they are generally run from 6 a. m. to 12. 30 (midnight). They only stop at fixed places, the list of which is always posted inside the carriages. Along the streets *obligatory stops* are indicated by red posters with white letters; *places* at which cars stop *upon request* are indicated by green posters, on the public lamp-posts; at the most important stop places there are bundles of tickets (*numéros d'ordre*), which the conductors call out. However, after 9 p. m. all the autobuses stop anywhere (except when very close to a station) upon request.

To get on at an *arrêt facultatif*, signal to the driver; to get off, press on the special electric bell, or notify the conductor. A plate which at night is transparent, fixed above the steps of the car, and bearing the word *Complet* (full up) is let down to show there is no room.

Usually the fares are paid by means of tickets (sold 20 at a time) which may be obtain at the terminals or inside the cars; each ticket correspond to a 30 c. fare.

At the most important places and also in the stations, at the arrival of through trains, are *official interpretors*.

Omnibuses (night services and excursions). — Except the line NS 3, which starts from the Pl. de l'Opéra, all the lines have their terminal at the Pl. du Châtelet. — Waiting room opened all the night; *uniform fare* : 2 fr. 50; dep. at 1, 2, 3, 4 and 5 a. m. from the various « Portes », and at 1.30; 2.30; 3.30; 4.30; 5.30 from the Pl. du Châtelet.

N AG. *Porte de Versailles-Châtelet.*
N Y. *Porte de Sèvres-Châtelet.*
N 12. *Porte de Saint-Cloud-Châtelet.*
N C. *Porte de Neuilly-Châtelet.*
N F. *Porte de Champerret-Châtelet.*
N R. *Porte de Clichy-Châtelet.*
N J. *Porte de Clignancourt-Châtelet.*
N 29. *Porte de Pantin-Châtelet.*
N N. *Porte des Lilas-Châtelet.*
N O. *Porte de Bagnolet-Châtelet.*
N 3 *Porte de Vincennes-Châtelet.*
N 85 *Porte d'Italie-Châtelet.*
N 8. *Porte d'Orléans-Châtelet.*
N BG. *Place de l'Opéra-Porte de Bagnolet* (only one dep. from the Opera at 1.40 a. m.).

The chief excursion points in the environs of Paris (Forêt de Fontainebleau, Valley of Chevreuse, Versailles, Saint-Germain, Chantilly and Senlis, Port-Royal, Melun-Sainte-Assise — visit to the wireless station, — l'Hay-les-Roses, Roses, etc.) are served on Sun. and pub. holidays by special services usually starting from the Pl. de l'Opéra. There is also a service (motorcoaches) for a rapid sightseing of Paris. — Inquire at N° 28 r. du 4-Septembre or at N° 53 *bis*,

Quai des Grands-Augustins, and consult the posters inside the cars of the T. C. R. P. — On race days numerous omnibuses and *motorcars* ply from the boulevards to the various race-courses.

Underground Railways (Métropolitain and Nord-Sud; see special plan p. II). — There are thirteen lines of electric trains which are mostly underground (with viaducts in certain parts), the first section of which was opened in 1900. They have become the most important means of conveyance in Paris. The stations are usually about 500 m. apart, and are reached by flights of steps, which are separated into sides marked « *Entrée* » (*Entrance*) and « *Sortie* » (*Exit*). At several stations there are also lifts and escalators. — The trains run generally from 5,30 a. m. to 12.30 (midnight) at intervals of 3 to 8 minutes; they are apt to be overcrowded and as they stop but a very short time at each station, it is necesary to make haste when stepping in or out of the cars. In the middle of the platforms large boards show the direction (terminal station) and others the various connecting lines (*correspondances*); on the inside of the doors of the cars, white enamelled plates bear the names of all the stations along the line. First class cars (there is only one car in each train) stop near the middle of the platforms.

For the various lines, stations, corresponding places (always indicated on plans posted outside and inside the stations), see our plan. — Fares : 1st class 1 fr. 10; 2nd class, 0 fr. 70 (return tickets taken before 9 a. m.; 0 fr. 85) giving the right to travel on all the connecting lines of the Métropolitain and Nord-Sud. To avoid needless waiting at the booking-offices, it is best to purchase booklets of 10 tickets.

Bateaux Parisiens (*River Steamers*) **between Maisons-Alfort and Suresnes**. — Regular services of river steamers ply, during the Summer, between Maisons-Alfort and Suresnes; during the winter the services are almost entirely interrupted (inquire).

Main stations in Paris are : Hôtel-de-Ville, Châtelet, Louvre, Tuileries, Concorde, Alma, Pont de Grenelle, all on the r. bank of the Seine.

Approximate time : Tuileries-Suresnes, 60 min.; Auteuil-Suresnes, 40 min.

Tickets are delivered on the landing-stage and also ou board of steamers.

Double fares are charged on Sun. and pub. holidays.

According to season, first boat from 6 to 7 a. m., after which the boats follow one another ab. ev. 15 min.

Chemin de fer de Ceinture (*circular railway round Paris*). — This way of transportation is not recommended to the tourists : the trains run almost all the time between high trenches and there is but little sightseing.

1. *Chemin de fer de Petite Ceinture* (inner circle), a line, 35 k.

long, round Paris, inside the fortifications. There are 29 minor stations, besides the big terminal stations : Saint-Lazare, Montparnasse, Sceaux, Orléans, Lyon, Vincennes, Est and Nord, which can be used by changing to the branch station of each of these lines. Besides these, a *special line* from Saint-Lazare station runs to Auteuil-Boulogne, the Champ de Mars and Paris-Invalides. — Trains every 15 minutes or less. The time taken for completing the circle round Paris, from the Saint-Lazare station to Courcelles-Ceinture is about 1 1 2 h. Two classes only : 1st zone, from any station to the next or following station; 2nd zone : for longer rides.

2. *Chemin de fer de Grande Ceinture*, making the circuit of the Parisian suburbs. This line is of little interest to visitors, being mostly used for the transport of goods.

VI. — Postal, Telegraph and Telephone Services.

The Administration of the postal, telegraph and telephone services (99-103, r. de Grenelle; direction for the department of the Seine : 93 Bd du Montparnasse) has the monopoly of carrying letters and papers, of the telephone and telegraph services.

In Paris, the Hôtel des Postes is situated at N° 48-52, r. du Louvre; the Hôtel des Téléphones is close by. Numerous Branch-offices are open almost everywhere and several Sub-offices styled « Recettes Auxiliaires » are housed in some stores, while letter-boxes are to be found at various places : against the lamp-posts with a blue light, in the tobacco-stores, against public monuments, in the stations, etc.).

Post-offices are open daily from 8 a. m. to 7 p. m.; most of them are closed on Sun. and pub. hol., but 25 District Offices are open until midday (lists are posted up outside every office).

In 1929, ordinary letters (20 gr.) for France are to be stamped with 50 c., for foreign countries with 1 fr. 50. Post-offices are so numerous, that the easiest way is to inquire in one of them, when perplex.

Poste Restante. — Letters, post cards, etc., addressed « Poste Restante », are handed to addressee on production of a letter or post card having passed through the post; or of his passport or other adequate proof of his identity, in the case of registred letters. Correspondence bearing the address Poste Restante, Paris, without mention being made of some particular branch office, is only delivered at the Central Office in the rue du Louvre. — Letters and post cards addressed to certain initials or some number (e. g. « AM », or « 23 », or « AM 23 ») are delivered, without any proof of identity being required, on payment of a fee of 20 c.

Telegrams. — The post offices are open for the reception of telegrams, at the same hours as for postal business, though some offices remain open till 11 p. m., and two (that of Bourse, and

the office at 103 r. de Grenelle), are open all night. — On Sun. and pub. hol., 25 offices, of the more important, of which a list will be found below, keep open till 10 p. m.

RIGHT BANK : — 9 r. des Halles, 7 a. m. to 12; — r. du Louvre (Central office), 8 a. m. to 7 p. m.; — 4 r. Hippolyte-Lebas, 8 to 11 a. m.; — 117 Quai Valmy; — 3 r. Mercœur; — 51 *bis* Bd Diderot; — 70 r. Cignancourt; — 139 Av. Jean-Jaurès; — 200 r. des Pyrénées; — Pl. Chopin; — 55 r. Jouffroy, from 8 a. m. to 7 p. m.; — 1 Pl. de la République; — 2 *r. de la Bastille; — Faubourg Saint-Denis (Gare du Nord); — 124 *r. La-Boétie; — 8 *r. Gluck; — 19 *r. d'Amsterdam (Gare Saint-Lazare); — 78 r. Clignancourt, from 8 a. m. to 10 p. m.

LEFT BANK : — 27 Av. d'Italie; — 15 *bis* Av. d'Orléans; — 3 Pl. Vaugirard, from 8 to 11 a. m.; — 22 *r. Littré (Gare Montparnasse), from 8 a. m. to 10 p. m.

Pneumatic Telegrams (see below) may be handed in at Office 28 r. de Pontoise and 9 r. des Halles.

On week-days, after 7 p. m., telegrams may be sent until 11 p. m. in some of the above post-offices (these with an asterisk).
The list is posted outside every post-office.

TARIFF. — For France (incl. Corsica, Algeria and Tunisia, Monaco and the Valleys of Andorre) the minimum charge *for a telegram is* 2 fr. 50; 25 c. per word plus a fixed charge of 1 fr. for each telegram. Special delivery, fixed charge of 4 fr. for places (with no office) in a radius of 4 k. from the office receiving the telegram, and of 8 fr. beyond 4 k.

FOR ABROAD : inquire at the post-office.

PNEUMATIC TELEGRAMS. — These letter-telegrams, known as « petits bleus » or « pneus », which are very much used in Paris and certain parts of the suburbs, without any limit as to the number of words, should be posted in special boxes inside or outside the offices (last clearing for Paris 11 p. m.).

On Sun., pneumatic telegrams may be posted at the office of the r. de Pontoise, N° 9.

Tariff (1929); 1 fr. 50 up to 7 grammes; 2 fr. from 7 gr. up to 15 gr.; 2 fr. from 15 gr. up to 30 gr.

Telephone. — There are public telephone call-boxes in nearly all the post and telegraph offices. Most cafés and restaurants also usually have a box at the disposal of customers. On Sun. the service is restricted, especially after 4 p. m. — In some places, especially near the stations, there are automatic call-boxes (*taxiphones*), much practical.

TARIFF : *In Paris*, 50 c. per 3 min. for calls between two private or public tel. offices (1 fr. in the cafés); 1 fr. 50 for calls between Paris and places situated in a radius of 25 k.; for long distance calls, inquire at post-office.

Parcels. — In France, the sending of parcels is not under Post-Office, but under Railway management. — **For Paris**, the service is managed by a concessionnaire, who runs more than 500 offices (head-office : 23 r. du Louvre) distributed among the various districts.

Postal Air Services.

Conditions required for admission. — Letters and parcels must bear in an obvious manner : « *Par Avion de ... à ....* »

Are admitted : all the ordinary or registered parcels and letters, with the exception of those containing a declared value, etc. (inquire at post-office).

Tariff. — Air mail must pay, apart the regular postal charges (and sometimes a special delivery charge) the special postal air service charge according to the wheight, and variable for the different air lines.

Payment of postage. — Ordinary stamps are used.

Depositing. — In the ordinary letter-boxes and in the special boxes in the post-offices.

Wireless messages.

Wireless messages are the most practical and the less expensive for far off countries. Inquire at post-office. — Wireless messages are sent through the Sainte-Assise station (Melun), one of the most powerful in the world. Wireless messages are taken at the various post-offices and also in the offices of the following Cos. :

Radio-France, 166 r. Montmartre.
Western-Union, 2 r. des Italiens (most convenient code).
Commercial cable, 24 Bd des Capucines, etc.

VII. — Theatres and Amusements.

Theatre is one of the leading amusement in Paris. Performances begin ab. 9 p. m. and last until 11.30 p. m. or midnight.

There are about twenty important *theatres* in Paris, giving opera, opera-comique, classical and modern comedy, drama, etc.; since several years American, French, English and Vienese musical comedies are much favored by the public.

As to the *music-halls*, where the prices of seats are usually higher than at the theatres, their musical shows including various sketches given by wellknown actors are widely patronized by foreign visitors.

All the theatres give nightly performances except the Opera house, where there are performances only on Mond., Wed., Fri., Sat. and Sun. — Almost all of them, during the winter, have « matinées », on Thur. and Sat., beginning between 1.30 and 3 p. m. and ending ab. 5.30 p. m. On certain holidays, such as July 14, the subsided theatres give free performances. Except the Opera and the Théâtre-Français, practically all the important theatres are closed in summer.

The *fauteuils d'orchestre* (stalls; 1st and 2nd series) are among the best seats; then come the *fauteuils de balcon* and the *loges de face*. As a general rule, side seats should be avoided. Ladies are expected to remove their hats.

In some of the leading theatres evening dress is usual; at the Opera house and at the Opera-Comique, evening dress is even obligatory for certain seats (*inquire when booking the seats*).

In the most popular thatres, seats should be booked several days in advance, especially for successful plays. — If visitors are anxious to secure seats for the same evening, they may apply to the special offices of the department-stores or of the hotels, or at the theatre agencies (6 Pl. de l'Opéra; 26 and 38 Avt de l'Opéra; 1 Pl. Boïeldieu; 2 Pl. Vendôme; at the Americae Express (o. Inc., 11 r. Scribe). As much as possible, the ticket vendors at the doors of the theatres should be avoided : they raise the prices in an exceeding manner.

The Box Offices (*bureaux de location*) are open daily from 10 or 11 a. m. to 6 or 7 p. m. Beside the box office there is usually a model of the inside of the theatre, with the help of which seats may be chosen. Seats booked in advance cost 1 fr. to 2 fr. more than those taken on the evening itself (when it is often necessary to wait in a queue). Besides the price of the seat, there is a poor tax and a luxury tax to be paid. The box office opens about half an hour before the curtain rises.

Every theatre has one or more cloak-rooms (*vestiaires*); cloak-rooms with fixed charges are actually of general use. People showing the audience to their seats (*ouvreuses*) expect a fee of ab. 1 fr. per person.

Programmes are rather dear, and can be done without, by buying at any newspaper stall a number of *Comœdia*, the theatrical daily paper (50 c.), giving the casts of the leading performances. In any case, the official programme is only sold inside the theatre.

N. B. — *For everything referring to the theatres, concerts, cinemas, exhibitions, etc., it may be very useful to read the Semaine à Paris (French and English editions), issued every Fri.*

Musical Plays.

Opera-house, in the Pl. de l'Opéra. — Tel. Louvre 07-05. — This theatre, which enjoys a world-wide reputation, is attended by high Parisian and cosmopolitan society. On Mon., Wed., Fri., Sat. and Sun. (on Sun. « matinée » and nightly performances). The days when it is most crowded are Monday, Wednesday and Friday (evening dress in better seats, see above).

Opéra-Comique, Pl. Boïeldieu. — Tel. Gutenberg 05-76. — There is actually but a slight difference with the Opera, as to the choice of performances.

Théâtre des Champs-Elysées, 13 Av. Montaigne. — A great theatre, dedicated to Music, giving opera, concerts, etc.

Gaîté-Lyrique (municipal theatre, Sq. des Arts-et-Métiers). — Tel. Archives 29-20. — Musical comedies.

Trianon-Lyrique, 80 Bd Rochechouart. — Musical shows and comedies.

Théâtre National Populaire, hall of the Trocadéro, Pl. du Trocadéro. — Operas, musical shows and comedies.

Théâtre Mogador, 25 r. Mogador. — Musical comedies.

Variétés, 7 Bd Montmartre. — Popular musical shows, vaudeville.

Bouffes-Parisiens, 4 r. Monsigny. — Musical comedies, vaudeville.

Dramas. — Modern Plays.

Théâtre-Français or Comédie-Française, r. de Richelieu and Pl. du Théâtre-Français. — Tel. Gutenberg 20-22. — Excellent artists who interpret French classical tragedy, drama and modern comedy. The old « House of Molière ».

Odéon, Pl. de l'Odéon. — Tel. Littré 08-32. — This theatre which is also called the « Second Théâtre-Français », gives classical and modern plays.

The main th atres may then be grouped as follows, it being understood that the plays given are less and less specialized, and that these the..tres could be classified in another group according to the plays they give.

I. — The « théâtres des boulevards » are still giving shows according to the Parisian tradition : comedy of manners, vaudevilles, etc. The word « théâtre de boulevard » includes a litterary meaning, not a topographical one.

Gymnase, 38 Bd Bonne-Nouvelle.
Théâtre de Paris, 15 r. Blanche.
Madeleine, 19 r. de Surène.
Athénée, Sq. de l'Opéra.
Renaissance, 20 Bd Saint-Martin.
Porte Saint-Martin, 18 Bd Saint-Martin.
Antoine, 14 Bd de Strasbourg.
Nouveautés, 24 Bd Poissonnière.
Potinière, 7 r. Louis-le-Grand.
Michodière, 4 r. de la Michodière.
Fémina, 90 Av. des Champs-Elysées.

II. — Some theatres, smaller and of recent creation, are also giving the same kind of plays, though with a somewhat more fashionable and licentious character :

Edouard VII, r. Edouard-VII.
Daunou, 4 r. Daunou.
Michel, 38 r. des Mathurins.
Mathurins, 36 r. des Mathurins.
Capucines, 39 Bd des Capucines.
Caumartin, 26 r. Caumartin.
Albert Ier, 64 r. du Rocher, etc.
Avenue, 5 r. du Colisée.

III. — The **Châtelet**, Pl. du Châtelet, keeps the tradition of spectacular plays, with ballets, etc., rather for children.

The **Palais-Royal**, 38 r. de Montpensier, is specialized in light comedies.

Sarah-Bernhart, Pl. du Châtelet, ranks with the theatres « de boulevards ».

The **Grand-Guignol**, 20 *bis* r. Chaptal and the **Théatre Saint-Georges** give short plays alternately farcical and gruesome.

The **Théâtre des Arts**, 78 *bis* Bd des Batignolles, give sometimes dramas and comedies of a « far ahead » character.

Marigny, in the Champs-Elysées, musical shows and comedies.

IV. — The most interesting plays as regards their object, which is either to renovate the dramatic art or to bring forward new talent, are given in the following theatres, the directors of which (Baty, Dullin, Jouvet, Pitoëff) have formed an association styled « Le cartel des Quatre » :

The **Théâtre Pigalle**, 12 r. Pigalle, opened in 1929 (Dir. Gaston Baty) ranks entirely apart from the other Parisian theatres, due to its up-to-date technical installations, machinery, etc. It is certainly one of the first, if not the first in the world, as regards the theatrical supplies.

Th. Moncey
Gaumont Palace
Hippodrome Cinématographe
Kursaal
Moulin Rouge
Le Chat Noir
Quai d'Orsay
Concert Européen
Moulin Bleu
Th. des Arts
Gd Guignol
L'Œuvre
Theat. Albert 1er
Apollo
Th. de Paris
Pigalle
Casino de Paris
St. George
Th. Mogador
La Trémoïlle
Les Mathurins
Th. Michel
Opéra
Th. Femina
Athénée
Cie Caumartin
Th. Edouard VII
Th. de l'Avenue
Th. de la Madeleine
Olympia
Marigny
Capucines
Daunou
La Potinière
Michodière
Bourse
Paris
Th. des Champs Elysées
Pal. de Glace
Alcazar d'Été
Ambassadeurs
Palais Royal
Théâtre Français
Cours Albert 1er
Cours La Reine
SEINE
Quai d'Orsay
JARDIN DES TUILERIES
Magic-City
Cirque de Paris
THÉÂTRES, CAFÉS-CONCERTS, ETC.
Voir la liste ci-contre où l'on trouvera les adresses des principaux établissements
Métropolitain
0 MÈTRES 500
Théâtre du Vieux Colombier
Cinéma Pantagon

1-89 Imp. Dufrénoy, Paris.

Folies-Bergère, 32 r. Richer. Mostly favored by foreign visitors. Revues with gorgeous staging, etc.

Next come :

Olympia, 26 Bd des Capucines. Varied attractions; tea-rooms.
Théâtre Marigny, Av. Marigny, in the Champs-Elysées; music-hall in Summer only; comedies and musical shows in Winter.
La Cigale, 120 Bd Rochechouard. Revues.
Palace, 8 Fg Montmartre. Revues.
Fantasio, 16 Fg Montmartre.
L'Œil de Paris, 4 *bis* r. de l'Etoile.
Gaîté-Rochechouard, 15 Bd Rochechouard. Singing and revues.
Folies-Wagram, Av. Wagram. Revues, varied attractions, musical comedies.

Cafés-Concerts. — Some of them, especially the first mentionned, are also giving music-hall performances.

Ambassadeurs, Av. des Champs-Elysées, r. side. Open in summer only.
Alhambra, 50 r. de Malte (in way of reconstruction).
Alcazar d'Eté, Av. des Champs-Elysées, r. side. Open in summer only.
Bataclan, 59 Bd Voltaire.
Concert Mayol, 10 r. de l'Echiquier. Usually revues with gorgeous staging.
Eldorado, 4 Bd de Strasbourg. Singing turns and small plays.
Petit Casino, Bd Montmartre and 17 Passage Jouffroy. « Matinées » at reduced prices ev. Sun. Singing turns and varied attractions.
Concert Européen, 5 r. Biot (Pl. Clichy) Singing turns, small plays.
Kursaal, 7 Av. de Clichy. « Matinées » daily.
Bouffes-Concert, 209 Fg Saint-Denis. Revues, burlesque shows, etc.
Bobino, 20 r. de la Gaîté.

Cabarets artistiques. — Very numerous, especially at Montmartre (Songwriters and singers, small revues) :

The *Chat Noir*, 68 Bd de Clichy; the *Perchoir*, 43 r. du Fg-Montmartre; the *Boite à Fursy*, 43 Bd de Clichy; the *Lune Rousse*, 58 r. Pigalle; *Caveau Caucasien*, 54 r. Pigalle; *Cabaret Aristide Bruant*, 84 Bd Rochechouard; the *Coucou*, 33 Bd Saint-Martin; the *Grelot*, 49 r. Fontaine; the *Bosphore*, 18 r. Thérèse; *Bar Diamant*, Pl. Saint-Augustin; the *Lapin Agile*, 4 r. des Saules; *Caveau de la République*, 1 Bd Saint-Martin.

Soupers-dansants (expensive). — *L'Ours*, 4 r. Daunou; the *Grand-Ecart*, 7 r. Fromentin; *Au Royal*, 62 r. Pigalle; the *Rat-Mort*, 7 Pl. Pigalle; *L'Abbaye de Thélème*, Pl. Pigalle; the *Canari*, 8 Fg Montmartre; the *Club Daunou*, 7 r. Daunou.

Varied Attractions.

Luna Park, at the Porte Maillot (Skating ring).
Musée Grévin, 10 Bd Montmartre and 44 Pass. Jouffroy; wax-figures, forming historical, or present-day scenes.
Palais de Glace, in the Champs-Elysées, l. side. Skating on real ice (winter only).
Phonographs : *Paris-Phono*, 6 Bd des Italiens; *Pathé*, 30 Bd des Italiens.
Tour Eiffel, with rest., theatre, and varied forms of amusement. The lifts work from 10 a. m. onwards, from the 1st Sun. in spring until Nov. 2. Total ascent : 8 fr.
Circuses. — *Cirque Médrano*, 63 Bd Rochechouard and 73 *ter* r. des Martyrs; *Cirque d'Hiver*, Pl. Pasdeloup; *Cirque de Paris*, 18-20 Av. de la Motte-Picquet.

Cinematographs. — Paris has more than 200 cinemas. Only the chief ones are mentioned below (some are rather expensive).

Le Colisée, 38 Av. des Champs-Elysées; *Gaumont-Palace*, 126 Bd de Clichy; *Studio 28*, 10 r. Tholozé; *Marivaux*, 15 Bd des Italiens; *Madeleine-Palace*, 14 Bd de la Madeleine; *Paramount*, 2 Bd des Capucines; *Aubert-Palace*, *Impérial*, *Cameo*, *Electric-Palace*, Bd des Italiens; *Cinéma Max-Linder*, 24 Bd Poissonnière; *Paris-Cinéma-Pathé*, 5 Bd Montmartre; *Gaumont-Théâtre*, 7 Bd Poissonnière; *Parisiana*, 27 Bd Poissonnière; *Cinéma-Palace*, 52 Bd Bonne-Nouvelle; *Tivoli-Cinéma*, 19 Fg du Temple. — On the l. bank of the Seine; *Le Grand Cinéma*, 55 Av. Bosquet; *Danton-Palace*, 99 Bd Saint-Germain; *Ursulines*, 10 r. des Ursulines; *Monge-Palace*, 43 r. Monge; *Raspail-Palace*, 91 Bd Raspail; *Régina-Aubert*, 155 r. de Rennes; *Récamier*, r. Récamier; *Montrouge-Palace*, 73 Av. d'Orléans; *Maine-Palace*, Av. du Maine; *Mozart*, 49 r. d'Auteuil, etc.

Dancings. — These establishments are very numerous since the War; many of them are also tea-rooms, music-halls, night-rest., etc., and belong to various categories. The main ones are:

Bœuf sur le Toit, 28 r. Boissy-d'Anglas, *Canari*, 8 Fg Montmartre; *Chez Joséphine Baker*, 40 r. Fontaine; *Fantasio*, 16 Fg Montmartre; *Grand-Ecart*, 7 r. Fromentin; *Langer*, Sq. of the Champs-Elysées (r. side); *Luna-Park*, Porte Maillot; *Mac Mahon*, 29 Av. Mac-Mahon; *Magic City*, Pont de l'Alma; *Moulin de la Galette*, 77-81 r. Lepic; *Moulin-Rouge*, 82-86 Bd de Clichy; *Perroquet* (after midnight), 16 r. de Clichy; *Rialto*, 47 Av. Wagram; *Tabarin*, 36 r. Victor-Massé; *Le Lido*, Galeries des Champs-Elysées, must be set apart (varied attractions).

Horse-Racing. — All the horse-racing in Paris and its environs takes place from Feb. to Dec. It is organized by one or other of the following Societies; *Fédération Nationale des Concours de Sociétés Hippiques de France*, 33 Av. Montaigne; *Société d'Encouragement*, 11 r. du Cirque (Longchamp and Chantilly); *Société des Steeple-Chases* (10 r. Treilhard, Auteuil); *Société Sportive d'Encouragement* (133 Fg Saint-Honoré; Maisons-Laffitte, Enghien); *Société pour l'Amélioration du Cheval Français de Demi-Sang* (7 r. d'Astorg; Vincennes, Saint-Cloud); *Société du Sport de France* (r. Louis-Murat; Le Tremblay).

1. Longchamp (flat-racing). About 40 days' racing divided into three meetings (Spring, from the first Sun. in April; Summer, comprising the *Grand Prix de Paris* last Sun. June, for a prize of 400,000 fr.; Autumn, including the *Prix du Conseil Municipal* in Oct. 200,000 fr.). — The course is reached by the Etat Railway (St Lazare or Invalides Stations); the Seine steamers, leaving the Tuileries landing-stage; by cab (Bois de Boulogne tariff); or by one of the special cars run on race-days, with 30 or 40 seats, from the Pl. de la République, the Grands Boulevards, Bd Saint-Michel, Pl. Clichy, etc.

2. Auteuil (obstacle races). About 44 days divided into three meetings (Spring, Summer, including, on Easter Sunday, the *Prix du Président de la République*, 100,000 fr.; in June the *Grand Steeple-chase d'Auteuil*, 100,000 fr.; the *Grande Course de Haies*, 100,000 fr., and the *Prix des Drags*, 30,000 fr. — Reached from the St Lazare station or any other station on the Ceinture Railway, or by special cars (see above).

3. Chantilly (flat-racing). About 10 days, divided into two meetings

(Spring, in the 1st half of May, including the French « Derby » or *Prix du Jockey-Club*, 200,000 fr.).

Besides the above-mentioned meetings, there are also 43 days at *Saint-Cloud* (flat-racing; in June, *Prix du Président de la République*, 250,000 fr.); 36 days at *Vincennes* (trotting and obstacle races); 37 days at *Maisons-Laffitte* (numerous important prizes in July; at the end of Sept. three international meetings which are much frequented by visitors); 14 days at *Enghien*; and 29 days at *Le Tremblay* (flat-racing).

Fairs.

The **Foire de Paris** (*Paris Samples Fair*), organised by the City of Paris and the Chamber of Commerce, is held every year in the Esplanade des Invalides, at the beginning of May, pending such time as free spaces have been prepared for it on the side of the old fortifications.

Other fairs (« fêtes foraines ») held in Paris are very popular: the *Foire aux Jambons et à la Ferraille*, Bd Richard-Lenoir, on the Tues. before Easter; the *Foire aux Pains d'Epice*, in the Pl. de la Nation, at Easter; the *Foire de Neuilly*, Av. de Neuilly, end of June.

Clubs.

We mention below some of the clubs patronized by the fashionable society of Paris. It is sometimes quite difficult to become a member of some of them (Adm. on being introduced by one or more members).

Jockey-Club, 2 r. Rabelais; *Cercle de l'Union*, 11 Bd de la Madeleine; *Union Artistique* (« l'Epatant »), 5 r. Boissy-d'Anglas (the premises have been recently purchased by the U. S. Embassy); *Union Interalliée*, 33 Fg Saint-Honoré; *Cercle Artistique et Littéraire* (the « Volney »), 5 *bis* and 7 r. Volney; *Nouveau Cercle*, 288 Bd Saint-Germain; *Travellers'Club*, 25 Av. des Champs-Elysées; « *Les Capucines* », 6 Bd des Capucines; *Association Artistique et Littéraire* (Cercle de Paris), 9 r. Cortambert; *Cercle des Veneurs*, 99 Av. des Champs-Elysées; *Les Escholiers* (dramatic art), 27 Av. de Villiers; *L'Etrier* (hippic), Manège de l'Etrier, Porte Dauphine; *Club des Gentlemen Riders*, 47 Av. Henri-Martin. — We should also mention the various sport clubs (*Automobile Club*, *Polo*, etc. and the *Touring Club de France*, 65 Av. de la Grande-Armée, the *Club Alpin Français*, 30 r. du Bac, the *Sporting-Club*, 2 r. de l'Elysée); the *Cercle Militaire*, Pl. Saint-Augustin. — Every indication referring to the various clubs may be found in the *Bottin-Mondain*.

VIII. — Police, Embassies, Legations, Consulates, Baths, Places of Worship.

Police. — The *Préfecture de Police*, is situated at 7 Bd du Palais and r. de la Cité. The passport office is at 1 r. de Lutèce. Every foreigner desiring to stay more than three months in Paris should, within a fortnight from the day of his arrival,

make a declaration to this effect at the Prefecture of Police (1 r. de Lutèce, *Bureau des Etrangers*), presenting a certificate of nationality (passport or other identification papers).

Any *complaint* or *charge* made aginst the agents of the Prefecture of Police, proprietors or managers of public establishments, such as hotels, restaurants, cafés, balls, chauffeurs or cabdrivers, commissionnaires, etc., should be addressed direct and in writing to Monsieur le Préfet de Police, who will judge what measures, if any, are to be taken in consequence. In grave or urgent cases, for example, robbery, crime, etc., it is better to go and make a verbal statement to the local Commissary of Police.

As regards *property lost* in the streets, in cars or other vehicles, etc., apply at the Prefecture de Plice, 1 r. de Lutèce, from 10 a. m. to 3 p. m. — In the case of articles lost in the Metro, enquiries should be made at the Palais Royal station.

In the case of *disputes* with cabmen or chauffeurs, apply for *information* to one of the numerous police officers in the street or at one of the stations to be found in the principal thoroughfares.

Embassies, Legations, Consulates (*Main States*) :

Argentine, 22 r. de La-Trémoille ; Consulate : 91 Bd Haussmann (1 to 5 p. m.; Sat. 10 a. m. to 12).

Austria, 15 r. Beaujon (9 a. m. to 12 and 2 to 4 p. m.)

Belgium, 20 r. de Berri (10 a. m. to 12 and 2 to 4 p. m.).

Brazil, 45 Av. Montaigne (1 to 5 p. m.).

Bulgaria, 38 Av. Kléber (1 to 5 p. m.).

Canada, Consulate, 17 Bd des Capucines.

Czecho-Slovakia, 11 *bis* Av. Kléber (10 a. m. to 12 and 2 to 4 p. m.).

Chile, 23 Av. du Bois-de-Boulogne; Consulate : 2 Square La-Bruyère (1 to 5 p. m.).

China, 57 r. de Babylone (10 a. m. tp 12 and 3 to 6 p. m.); Consulate, 5 Av. Daniel-Lesueur.

Denmark, 77 Av. Marceau (10 a. m. to 12. 30 p. m.); Consulate : 28 Av. de l'Opéra (10 a. m. to 12 and 2 to 4 p. m.).

Germany, 78 r. de Lille (10 a. m. to 12 and 4 to 6 m. p.).

Great-Britain, 39 r. du Fg-Saint-Honoré (11 a. m. to 3 p. m.); Consulate : 7 *bis* r. Lord-Byron (9.30 a. m. to 12 and 2 to 4.30 p. m.); passports, 3 r. Chaillot.

Greece, 17 r. Auguste-Vacquerie (10 a. m. to 1 p. m.).

Holy See, 50 Av. Kléber.

Italy, 50 r. de Varenne (2 to 5 p. m.); Consulate, same address (10 a. m. to 12 and 2 to 4 p. m.).

Japan, 9 r. Lapérouse (10 a. m. to 1 p. m. and 3 to 6 p. m.).

Luxembourg, 11 r. d'Artois (2 to 3 p. m.).

Mexico, 144 Bd Haussmann (10 a. m. to 1 p. m.); Consulate, 15 Bd de la Madeleine (10 a. m. to 1 p. m.).

Monaco, 27 r. de la Faisanderie (Mon., Wed., Fri. : 1.30 to 3 p. m.).

NETHERLANDS, 85 r. de Grenelle; Consulate, same address (10 to 11.45 a. m. and 2 to 4 p. m.).

NORWAY, 38 *bis* r. Fabert (2 to 4 p. m.); Consulate, 57 Bd Haussmann (10 a. m. to 12 and 2 to 4 p. m.); Sat. : 10 a. m. to 12.

PERU, 14 r. Chateaubriand (10 a. m. to 12 and 3 to 6 p. m.); Consulate, 43 r. Dumont-d'Urville (12 to 5.30 p. m.).

PERSIA, 84 r. de Longchamp; Chancellory, 7 r Képler (2 to 4 p. m.).

POLAND, 12 Av. de Tokio (9 a. m. to 12 and 2 to 4 p. m.).

PORTUGAL, 35 Av. Kléber; Consulate, 9 r. Saint-Sénoch (1 to 5 p. m.).

RUMANIA, 15 r. Brémontier (11 a. m. to 1 p. m.); Consulate, 2 r. de la Banque (9.30 a. m. to 12).

RUSSIA, 79 r. de Grenelle; Consulate, 12 r. Le-Verrier (2 to 6 p. m.).

SERBS, CROATS AND SLOVENES, 45 Av. de Villiers (10 a. m. to 12); Consulate, 10 r. Auber.

SPAIN, 13 Av. George-V (2 to 5 p. m.); Consulate, 6 Cité Malesherbes (Pl. Pigalle; 1 to 6 p. m.).

SWEDEN, 58 Av. Marceau (10 a. m. to 12); Consulate, 11 r. de la Pépinière (10 a. m. to 12 and 2 to 4 p. m.).

SWITZERLAND, 51 Av. Hoche (9.30 a. m. to 12 and 2 to 4 p. m.).

TURKEY, 9 r. Léo-Delibes (3 to 5 p. m.).

UNITED STATES OF AMERICA, 2 Av. d'Iéna; Chancellory, 5 r. de Chaillot (9 a. m. to 12.30 p. m. and 3 to 4.30 p. m.); Consulate, 1 r. des Italiens (9 a. m. to 4 p. m.).

Baths. — Since every hotel is provided nowadays with at least one bathroom, we think it unnecessary to give the list of public establishments. We only mention : the *Hammam*, 18 r. des Mathurins (complete hydrotherapy; rooms for sulphurous inhalations, massage, etc.) and the *hammam of the Nosselmanishcity*.

The number of large *swimming-pools* is increasing continuously in Paris. Besides the gorgeous establishments of the *Lido* (Arcades of the Champs-Elysées) and of the *Claridge* (next door), there are the modern and well fitted municipal swimming-pools of the *Buttes-aux-Cailles*, 5 Pl. Paul-Verlaine; *des Tourelles*, r. des Tourelles; at N° 17 of the *rue Blomet*; the *Piscine de la Gare*, Bd de la Gare.

Cold baths; among the numerous establishments supplied with the river Seine we may mention the *Bains Deligny*, Quai d'Orsay.

Divine Worship. — Roman Catholic. It is unnecessary to give a detailed list of the French Catholic Churches, as they are very numerous and easily recognisable. There is usually a notice-board indicating the hours of services, etc.

English Churches. — *British Embassy Church*, 5, r. d'Aguesseau; *St George's*, 7 r. Auguste-Vacquerie, near Av. d'Iéna; *Christ*

Church, 33 Bd Victor Hugo, at the corner of Bd Bineau, Neuilly. — *Presbyterian Church*, 17 r. Bayard (Champs-Elysées). — *St Joseph's English Catholic Church*, 50 av. Hoche. — *Congregational Chapel*, 48 r. de Lille. — *Wesleyan Methodist Chapel*, 4, r. Roquépine, near Bd Malesherbes.

American Churches. — *American Episcopal Church* (*Holy Trinity*) Av. George-V; *American Presbyterian Chapel*, 21 r. de Berri; *St Luke's Chapel*, 5 r. de la Grande-Chaumière. — New Church at the Quai d'Orsay (corner r. Jean-Nicot).

French Protestant Churches : *Oratoire*, 147 r. St-Honoré; *Le Foyer de l'Ame*, 7 r. Daval; *Eglise du Saint-Esprit*, 5 r. Roquépine; *Temple de l'Etoile*, 54, Av. de la Grande-Armée; *Eglise de Pentemont*, 106 r. de Grenelle; *Temple Milton*, 5 rue Milton; *Sainte-Marie*, 16 r. St-Antoine; *Temple de Passy*, 19, r. Cortambert.

French Lutheran Churches : *Eglise de la Rédemption*, 16 r. Chauchat; *Eglise de l'Ascension*, 47, r. Dilon ; *Eglise Saint-Jean*, 147 r. de Grenelle; *Eglise des Billettes*, 24 r. des Archives; *Eglise du Bon-Secours*, 20 r. Titon.

Free Churches. — *Chapelle du Nord*, 17 r. des Petits-Hôtels; *Chapelle Taitbout*, 42 r. de Provence; *Eglise Baptiste*; 48 r. de Lille; *Temple du Luxembourg*, 58 r. Madame.

Greek Churches. — *Russian Church*, 12, r. Daru; *Greek Orthodox Church of St Stephen*, 5-7 r. Bizet; *Greek Catholic Church*, 11 r. St-Julien-le-Pauvre; *Rumanian Church*, 9 *bis* r. Jean-de-Beauvais; *Armenian Chapel*, 15 r. Jean-Goujon.

Synagogues. 15 r. Notre-Dame-de-Nazareth; 44 r. de la Victoire; 45 r. Descamps; 28-30 r. Buffaut (Portuguese service); 21 *bis* r. des Tournelles.

IX. — Admission to Museums. Days and Hours of adm. to Museums, Monuments and Collections.

By virtue of a decree dated July 6, 1922, admission to Museums and Monuments belonging to the State, is subject to a tax of 2 fr. (free adm. ou Sun.).

Subscription. — Subscription cards for one individual museum, collection, etc., or for all them are delivered under certain conditions : inquire at the *Direction des Musées Nationaux*, in the Louvre Museum, near the Place du Carrousel.

A reduction of 50 0 0 is granted : to the professors of public or private schools, on production of the special card obtained upon request at the Administration des Beaux-Arts; to the students and pupils of high-shools; on production of their registration card;

to the members of Art societies authorized by the Administration des Beaux-Arts; to the members of large families, on production of their « carte d'identité », delivered by the railroad companies.

Open Daily.

Chambre des Députés (p. 157), Quai d'Orsay and r. de l'Université. Visitors adm. during vocation time (apply to the Questure, entry in the Pl. du Palais-Bourbon, on the l. in the courtyard); when the Chamber is in session, visitors are adm. in the morning of days without session; on production of a deputy 's card.

Hôtel de Ville (*Préfecture de la Seine*; p. 201), from 2 to 4 p. m. — Entrance by the door on the l. of the main façade. Visitors are guided (gratuity).

Jardin d'Acclimatation (p. 72), in the Bois de Boulogne, not far from the Porte Maillot; from 9 a. m. to night-fall. Adm. 2 fr.; children, 1 fr.

Jardin Fleuriste de la Ville de Paris, Route de Boulogne, near the Porte d'Auteuil, from 1 to 6 p. m. in summer, to 5 p. m. in winter for visitors with the admission card. Adm. : 2 fr., even ou Sun.; special tariff when the azaleas are in bloom; adm. cards for the all year round : 100 fr.

Jardin du Luxembourg (p. 179), morning to nightfall. In summer, band play twice a month from 4 to 5 p. m., from April 30 to Oct. 15, on the terrace near the r. de Médicis; chair, 25 c.; armchair, 50 c.

Jardin du Palais-Royal (p. 88), morning to nighfall. In summer, April 30 to Oct. 15, military band twice a month from 4 to 5 p. m.; chair, 25 c.; armchair, 50 c.

Jardin des Plantes and Museum d'Histoire Naturelle (p. 128), Pl. Valhubert and r. Geoffroy-Saint-Hilaire from 6.30 or 7.45, acc. to time of year, to nightfall.

Ménagerie, and zoological, mineralogical, anatomical *galleries*, also the *Vivarium*, open daily from 1 to 4 or 5 p. m., exc. Mon. and pub. holydays. — *Collections d'Orléans*, daily exc. Sun. — Adm. : 2 fr. for the ménagerie, 1 fr. for each gallery, 2 fr. for all of them, 3 fr. for the ménagerie and galleries alltogether; — Vivarium, 1 fr.; Collections d'Orléans, 2 fr. — *Library*, 8 r. Buffon (open to readers authorized by the Director of the Museum), daily exc. Sun. and pub. hol., from 10 a. m. to 4 p. m. Closed for ten days' vacation at Easter, and all Sept.

Jardin des Tuileries (p. 111), morning to nightfall. In summer, military band on Sun., Tues. and Thurs., April 30 to Oct. 15, near the gate opp. the Pont Solférino; chair 25 c., armchair, 50 c.

Musée des Arts Décoratifs (p. 111), 107 r. de Rivoli, 10 a. m. to 5 p. m. from March 16 to Oct. 15; to 4 p. m. from Oct. 16

to March 15; closed Jan. 1, Easter Sun. Ascension-day, Whitsun., July 14, Aug. 15, Nov. 1, Dec. 25. — Adm. : 2 fr. on weekdays; free on Sun.

The *Library* (ground floor) is open free daily, exc. Sun. and pub. hol., from 10 a. m. to 5.30 m. p.

Musée Rodin (p. 157), 79, r. de Varenne, from 1 to 4 p. m. in winter, to 6 p. m. in summer. — Adm. 2 fr.; free on Sun.

Notre-Dame de Paris (p. 202), Pl. du Parvis-Notre-Dame, in the Cité. — Adm. to *Treasury*, daily, exc. Sun. and pub. hol., from 10.30 a. m. to 5.30 p. m., May to Sept.; to 4, Oct. to Apr. (closed during hours of worship) : 1 fr. per head. *Towers*, entrance by the door of the N. tower, r. du Cloître-Notre-Dame; daily from 10 to 4 or 5, acc. to time of year. Adm. 2 fr., free on Sun., and Thurs. afternoon.

Palais du Luxembourg or **du Sénat** (p. 185), r. de Vaugirard. — Apply for permission to the Questure du Sénat through the accredited British or American representative in Paris. During the vacations, free visit under the guidance of one of the keepers (3 fr.).

Sacré-Cœur (**Basilique du**) (p. 168), 31 r. de la Barre, Montmartre. Adm. to the church (free) from 6 a. m. to 9.30 p. m. — *Crypt*, 8.30 to 12, and 2 p. m. to nightfall (1 fr.). — *Dome*, at the hours and half-hours (2 fr.); cameras prohibited.

Sorbonne (p. 192). The lecture rooms are open at the hours of lectures; the *Grand Amphithéâtre* is open daily. Apply to janitor, rue des Ecoles, Porte 7 (gratuity). Adm. to the church, daily from 9 a. m. to 12 and from 1 to 4 or 6 p. m.

Tour Eiffel (p. 145), from 10 a. m. to night-fall. Adm. : 1st floor, 1 fr. 50 ou Sun. and pub. hol.; 2 fr. 50 ou weekdays; 2nd floor, 5 fr.; 3rd floor, 8 fr.

Val-de-Grâce (**Eglise du**; p. 177), 277-279 r. Saint-Jacques, 10 a. m. to 4 p. m.

Daily except Sun. and Pub. Hol.

Archives Nationales (p. 215), *Salle de travail*, from 9.30 a. m. to 12 and from 1 m. p. to 5.30 p. m. (special authorisation). — *Musée Paléographique*, pub. on Sun. from 1 to 4 p. m.; on Thur. from 1 to 4 p. m.; visitors are adm. on production of a « carte d'identité ».

Banque de France (p. 88). 39, r. Croix-des-Petits-Champs. Offices and Caisses from 9 a. m. to 3 p. m. For permission to visit the gallery of the former Hôtel de Toulouse, apply to Secretariat (couloir H, in the court-yard on the r.).

Versailles
Cimetière Montmartre
Chaniperret
Parapluie
Wagram
Place Malesherbes
Clichy
Rome
Courcelles
Monceau
Musée Cernuschi
Parc de Monceau
Mon. des Aéronautes du Siège
Bois de Boulogne
Porte Maillot
Egl. Russe
Musée Jacquemart-André
St. Augustin
Arc de Triomphe
Dauphine
Obligado
Foch
Etoile
Avenue Victor Hugo
Musée Dauphine
Musée d'Ennery
Kléber
Marbeuf
Palais de l'Elysée
Musée Guimet
Musée Galliera
Grand Palais
Palais de la Ville de Paris
Palais du Trocadéro
Pompe
Muette
Passy
Tour Eiffel
Invalides
Chambre des Députés
Gare des Invalides
Gare d'Orsay
Solférino
Pont de la Concorde
Hôtel des Invalides
Musée Rodin
Grenelle
Ecole Militaire
Dupleix
Mont-Pasteur
Sèvres
Vaneau
St. François-Xavier
Imprimerie Nationale
Commerce
Cambronne
Pasteur
Montparnasse
Edgar Quinet
Pl. de Vasgirard
Cimetière Montparnasse
Meudon
Jardin d'Acclimatation
La Muette
Chaville, Versailles
PRINCIPALES CURIOSITÉS À VISITER DANS PARIS
METROPOLITAIN
Station
Station de Correspᵉ
0 KILOMÈTRE 1

Nº 599 3-31 . Imp. Dufrénoy, Paris. L. HERMANN, DEL.

Bibliothèque de l'Arsenal (p. 133), 1 r. de Sully, 10 a. m. to 5 p. m.

Bibliothèque Sainte-Geneviève (p. 174), Pl. du Panthéon, 10 a. m. to 12, 1 to 4 p. m., 6 to 10 p. m.

Bourse (p. 167), Pl. de la Bourse. Stock Exchange operations are over at 3. Adm. between the sittings, from 2 to 4 p. m. Apply to hall porter.

Musée de l'Opéra (p. 115), Pl. Charles-Garnier, from 1 to 4 or 5 p. m. and between the acts. Adm. 1 fr.

Palais de Justice (p. 196), Bd du Palais, in the Cité, from 10 a. m. to 4 p. m. — *Conciergerie* (1 Quai de l'Horloge), from 10 a. m. to 12 and from 2.30 to 4 or 5 p. m. Adm., 2 fr.; free on Sun.

Tribunal de Commerce (p. 201) from 10 a. m. to 4 p. m.

Daily except Mon.

N. B. — The museums des Beaux-Arts de la Ville de Paris, Carnavalet, Galliera, Cernuschi, du Trocadéro and the Maison de Victor Hugo, are open at 1 *p. m. on Tues. instead of* 10 *a. m.* Adm. to these museums (exc. Cernuschi) is free on Sun. for French visitors.

Aquarium du Trocadéro (p. 145) in the park of the Trocadéro, from 10 a. m. to 4 p. m.

Arc de triomphe de l'Étoile (p. 71), in the Pl. de l'Etoile, From 10 a. m. to 4 or 5 p. m. Adm. 2 fr., free on Sun (lift).

Bibliothèque des Arts et Métiers (p. 206), 292 r. Saint-Martin. From 10 a. m. to 3 p. m.; Sat. from 11 a. m. to 4 p. m. and from 7.30 to 10 p. m. at night.

Bibliothèque Nationale (p. 162), 58 r. de Richelieu; *Public Reading Room* : ev. day exc. Mond., Pub. Hol. and 15 days near Easter; — *Salle des Médailles* : from 9.30 a. m. to 12 and from 1.15 to 4 p. m.; — *Salle des Manuscrits* : from 9 a. m. to 5. p. m. (For the last 3 rooms, a special card must be obtained from the Secretary).

Colonne de Juillet (p. 133), Pl. de la Bastille, from 10 a. m. to 5 p. m. Adm. 2 fr., free on Sun.

Musée des Beaux-Arts de la Ville de Paris (p. 76), Av. Alexandre-III, near the Petit-Palais. From 10 a. m. to 4 p. m., from Oct. 1 to March 31, and from 10 a. m. to 5 p. m., from

April, 1 to Sept. 30, Adm. 2 fr., free on Sun. for French visitors, — Free adm. daily to the *Collection Dutuit*.

Musée Cernuschi (p. 70), 7 Av. Vélasquez. From 10 a. m. to 5 p. m. in summer, to 4 p. m. in winter, Adm. 2 fr., even on Sun.

Musée de Cluny et des Thermes (p. 120) Hôtel de Cluny 24, r. de Sommerard, From 10 a. m. to 4 p. m. Adm. 2 fr., free on Sun.

Musée Galliera (p. 134), Av. du Président-Wilson and 10 Av. Pierre-Ier-de-Serbie, From 10 a. m. to 4 p. m. in winter. to 5 p. m. in summer, exc. on Thues. morning, Adm. 2 fr., free on Sun.

Musée des Gobelins (p. 128), 24 Av. des Gobelins; from 1 to 4 p. m. Adm. 2 fr., free on Sun. — *Work-shops*, ev. Thurs. (exc. pub. hol.), from 1 to 4 p. m.

Musée Guimet (p. 136), Pl. d'Iéna. From 12 to 4 p. m. in winter, to 5 p. m. in summer. Adm. 2 fr., free on Sun. The *library* is open during the same adm. hours, but closed on Sun.

Musée Henner (p. 71), 43 Av. de Villiers; from 10 a. m. to 4 p. m. Adm. 2 fr., free on Sun.

Musée Historique de la Ville de Paris or **Carnavalet** (p. 214), in the Hôtel Carnavalet, 23 r. Sévigné, From 10 a. m. to 4 p. m. in winter, to 5 p. m. in summer. Adm. 2 fr., free on Sun.

Musée Jacquemart-André (p. 67), 158 Bd Haussmann; from 1 to 4 or 5 p. m.; Adm. : 3 fr., Fri. 5 fr., free on Sun.

Musée du Louvre (p. 90), from 10 a. m. to 4 p. m.; from April to Sept., from 10 a. m. to 5 p. m. Adm. 2 fr., free on Sun. and pub. hol.

However the museum is closed on Jan. 1; — on July 14 and Nov. 11; — on Holy Thursday, on Aug. 15 (Assumption), on Nov. 1 (All-Saints day) and on Dec. 25 (Xmas), exc. if these hol. happen to be a Sun. — Some collections are alternatively closed 2 or 3 days a week, for need of keepers.

Musée du Luxembourg (p. 181). Entr. r. de Vaugirard, opp. the r. Férou; from 10 a. m. to 4 p. m. in winter, to 5 p. m. in summer. Adm. 2 fr., free on Sun. — *Annexe du Jardin des Tuileries* : Musée du Jeu de Paume and S Ile Claude-Monnet (« The Nymphéas »), on the Terrasse de l'Orangerie.

Musée du Trocadéro (p. 142), *Musée de Sculpture Comparée* in the two wings of the Palace. Galleries open from 10 a. m. to 4 p. m. exc. on Mond. and Thues. morning. Adm. 2 fr., free on Sun. and on Thurs. afternoon. — *Musée ethnographique*, open on

Sun., Thues. and Thurs. afternoon from 12 to 4 or 5 p. m. — The *library* is open from 11 a. m. to 4 p. m., Sun. exc.

Musée Victor-Hugo (p. 222), 6 Pl. des Vosges. From 10 a. m. to 4 p. m. in winter, to 5 p. m. in summer, Tues. morning exc. — Adm. 2 fr., free on Sun. for French visitors.

Panthéon (p. 176), from 10 a. m. to 2 and from 1.30 to 4 or 5 p. m. — Adm. 2 fr., free on Sun.

Sainte-Chapelle (p. 200), from 10 a. m. to noon and from 1,30 to 4 or 5 p. m. — Adm. 2 fr., free on Sun.

Special Days Only.

Conservatoire des Arts et Métiers (p. 206), 292 r. Saint-Martin, daily (exc. Mon. and Fri.) from 12 to 4 p. m.; Sun. from 10 a. m. to 4 p. m. — Free entr.

École Nationale des Beaux-Arts (p. 159), 14 r. Bonaparte. Visitors are guided on Sun. from 12 to 4 p. m. Apply to janitor.

Hôtel des Invalides (p. 196), Esplanade des Invalides : **Napoleon's Tomb**, from 12 to 4 or 5 p. m. daily. Adm. 2 fr., free on Sun. and Thurs. — **Musée de l'Armée** (p. 148), from 12.45 to 4 or 5 p. m., daily exc. Mon. and Sat. Adm. 2 fr., free on Sun. and Thurs.

Institut de France (p. 188), 23 Quai de Conti, Thues. from 2 to 4 p. m. Apply to the secretary, in the 2nd courtyard, door D, 1st floor.

Musée de la Légion d'Honneur (p. 158), 2 r. de Bellechasse (Palais de la Légion d'Honneur); open daily (Mond. and pub. hol. exc.) from 1 to 5.30 p. m. Free adm.

Monnaies (Hôtel des; — p. 187), 11 Quai de Conti, Musée Monétaire : Mon. and Thurs., from 1 to 3 p. m. after written request has been made to the Directeur des Monnaies, same address. — *Work-shops.* A guide shows visitors round.

Mosquée (p. 132), Pl. du Puits-de-l'Ermite, daily exc. Fri. from 2 to 5 p. m.; Adm. 5 fr. — The commercial portion is open permanently.

Musée de l'Industrie du Bois (p. 227) in the Bois de Vincennes, on Thues., Thurs., Sat. and pub. hol., from 12 to 4 p. m.

Musée minéralogique et géologique de l'École des Mines, 60 Bd Saint-Michel; on Thues., Thurs. and Sat., from 2.30 to 4 p. m. Free adm.

Observatoire (p. 178), Av. de l'Observatoire, in the back of the Luxembourg Gardens. Visitors adm. on 1st Sat. in every month, at 2 p. m., with special permission of the Director.

Tombeau de Pasteur (p. 146), 25 r. Dutot; 1st and 3rd Sat. in every month, from 1 to 4 p. m.

The Pont-Neuf and the Ile de la Cité.

PARIS

SITUATION. — POPULATION. — CLIMATE DIVISIONS. ORIGIN AND DEVELOPMENT. — GENERAL ASPECT

Situation. — Paris is situated some 85 to 180 ft. above sea-leval, on both banks of the Seine, which enters the town from the E.-S.-E., forms, in succession, the Ile Saint-Louis and the Ile de la Cité, and after dividing the city into two equal parts, describes a large bend towards the N., emerging on the W.-S.-W. side. The Northern part of the city is is traversed by the Canal Saint-Martin, which flows into the Seine below the Pont d'Austerlitz. The r. banks is bounded on the N. by the heights od Ménilmontant, Belleville, Buttes-Chaumont (300 ft. above sea-level) and the Butte-Montmartre (380 ft. above sea-level). The l. bank countains the hills of Maison-Blanche, Butte-aux-Cailles, and the Montagne Sainte-Geneviève (180 ft. above sea-level), surmounted by the Panthéon. In the W. rises the Mont-Valérien (340 ft.), highest point in the immediate environs of Paris.

Population. — The population of Paris, which amounted to 547,756 inab. in 1801, increased rapildy during the XIX c. and the beginning of the XX c. According to 1926 census, it has slightly regressed as compared with 1921 census. There are actually

2,871,249 *residing* inhab., the total pop. for the Département de la Seine amounting to 4,628,637 inhab.

Climate. — The climate of Paris is variable, but rather healthy: the average height of the barometer is 756 mm. It is due to the fact that Paris lies at the border of two climates; the continental one, with high pressure in winter and low pressure in summer, and the sea climate, with opp. conditions of pressure.

The average temperature is 51° F.; it is rather mild, and cold weather does not last usually more than one month, between Dec. and Jan. Generally speaking, winter is more damp than cold: in summer hot weather is often exhaustive, but spring, much early in Paris, and autumn are usually most agreable.

Divisions. — Paris is divided into 20 arrondissements, each administred by a mayor and three or five Deputy Mayors (Adjoints). These divisions are named as follows :

Ist arr. Louvre. — IInd arr. Bourse. — IIIrd arr. Temple. — IVth arr. Hôtel de Ville. — Vth arr. Panthéon. — VIth arr. Luxembourg. — VIIth arr. Palais-Bourbon. — VIIIth arr. Elysées. — IXth arr. Opéra. — Xth arr. Enclos Saint-Laurent. — XIth arr. Popincourt. — XIIth arr. Reuilly. — XIIIth arr. Gobelins. — XIV arr. Observatoire. — XVth arr. Vaugirard. — XVIth arr. Passy. — XVIIth arr. Batignolles-Monceau. — XVIIIth arr. Butte-Montmartre. — XIXth arr. Buttes-Chaumont. — XXth arr. Ménilmontant.

These 20 arrondissements are divided into 80 « quartiers ».

Origin and development. — Historically speaking, Paris is mentioned for the first time in « Caesar's Commentaries » under the name of Lutetia.

Lutetia was the main city of the *Parisii*, whose territory was approximately extending as far as the actual Seine department : the city itself was occupying the Ile de la Cité. Situated in the midst of a fertile plain and surrounded on every side by the regular floods of a large and navigable river, which was a good protection against invaders, Lutetia was already an important city of the old Northern Gaul, when it was conquerred by the Romans. Remains of important monuments built at this time have been brought to light, namely the Arenas near the actual r. Monge and the Palais des Thermes where dwelled the Imperator Julius.

Little by little the name of the tribe (Parisii) was substituted for that of the city, and Lutetia became Paris.

During the IV c., new tribes coming from the Rhine and called the Franks, invaded the country; as for their predecessors, Paris became the main see of their settlement.

At this time christianity was developing in the N. Gaul and a church was founded in the City. About the same time occured the impressive story of St Genoveva diverting the Huns from the city; she died in 512 in the Palais des Thermes.

Clovis settled down in Paris in 497 and according to Grégoire de Tours, he made it his capital in 508.

Paris was then extending along the l. bank of the Seine; two abbeys were rapidly growing : that of St Genoveva, founded by Clovis and that of St-Germain-des-Prés, by Childebert.

But the city, which grew under the Merovingian, also followed the

decline and was almost entirely wasted (887) during the Norman invasions.

Under the Capetian dynasty started a particularly bright period for the city of Paris which spread upon the r. bank of the river : Henri I is founding the priory of St Martin-des-Champs, Louis VI is building the church St Jacques-la-Boucherie, but the city itself and the l. bank remain the centre of the intellectual life. The cathedral of Notre-Dame was raising; Louis VI is founding the abbey St-Victor and Paris is becoming one of the most favored intellectual centre.

Then was born the political and administrative life of Paris; merchant guilds are created. For a long time past already the brotherhood of the « nautes » has been powerful; in 1170, the privilege of transporting goods from Paris to Mantes is granted to the merchant guild, and slowly, due to the benevolence of the royal power (which besides is relying upon it) it gradually becomes a municipality. At this time originated probabely the crest of the City and its famous device « **Fluctuat nec Mergitur** ».

At the end of the XII c., Paris was an agglomeration of ab. 100,000 inhab. In order to protect it from possible incursions, king Philippe August ordered to be built a fortified wall round the city, with 20 gates and 100 round towers, two of which at least, the Tour de Nesles and the Tournelles remained famous. Inside he ordered the erection of the Château du Louvre, the paving of the streets, the construction of the covered market, the instalment of public fountains; he also founded schools, created the great cemetery « des Innocents », etc.

This prosperity was still increasing under the reign of Saint Louis; from this period date the edification of the Sainte-Chapelle, the foundation of the Hospice des Quinze-Vingts, the creation of the Sorbonne.

Parallely to this prosperity were developing public freedoms, and in the middle of the next century, the provostship of Etienne Marcel dates memorably in the history of Paris.

Etienne Marcel provided with doves and machicolated ramparts the fortified walls of the l. bank; he took care that the public roads should be in a proper way, he wisely prevented the frequent famines of that time and bought for the Municipality of Paris the Hôtel du Dauphin (also styled Maison aux Piliers) situated on the actual Place de l'Hôtel de Ville, where it stood from now on.

Paris was continuously enlarging; it now extended northward far beyond the walls built under Philippe August. Charles V rebuilt it more to the N., surrounding thus part of the borough of Saint-Antoine, and towards the E., he had the new wall fortified by the famous stronghold of the Bastille.

The following era was not a fortunate one for the capital. The so-called « Révolte des Maillotins » in 1382, the struggles between Armagnacs and Burgundians stained the city with blood; then the English troops took it and only in 1436 Charles VII was able to reoccupy his capital.

During the XVI c., Paris felt strongly the influences of the Renaissance and of the Reformation. It still keeps from the first the beautiful architecture of part of the Louvre; from the second one only remains the memory of a sanguine religious fight. At the end of this century, the king of France even, Henry III, was compelled to leave the city in the hands of his cousin, the Duke of Guise, leader of the Catholic party; it was only retaken by Henry IV after a terrible siege and the king's abjuration (1594).

Then Paris knew a new era of prosperity. From this time date the Place Royale (actually Place des Vosges) and the Place Dauphine, as well as the achievment of the Pont-Neuf and the Hôtel de Ville, the building of which was started under Henry III. Catherine de Médicis is ordering the erection of the Tuileries; Marguerite de Valois is founding the Couvent des Petits-Augustins; Marie de Médicis the Hôpital de la Charité; Henry IV

himself is creating the Hôpital Saint-Louis and the Manufacture des Gobelins.

Under Louis XIII, the new wall (its site is actually marked by the Grands Boulevards) was completed; two islands the Ile Notre-Dame and the Ile aux Vaches are reunited by the civil engen ·er Marie, forming thus the Ile Saint-Louis. The Palais du Luxembourg, the Palais du Cardinal (Palais-Royal) also date from this time. New institutions are created, among which the Imprimerie Royale, the Jardin des Plantes, the Académie Française; new churches are built : Saint-Paul-Saint-Louis, Notre-Dame-des-Victoires; numerous monasteries raise on the l. bank : Port-Royal, the Val-de-Grâce, the Feuillantines, the Ursulines.

With the Fronde, Paris knows again the civilian war. and the king took abode at Versailles. However, and despite the absence of the Court, the next period marks for the Capital a new stage of considerable development.

The wall built under Henry II, and which was preventing any further extension of the city, is suppressed, and large thoroughfares are lining the former glacis. The gates, rebuilt, are turned into triumphal arches : Porte Saint-Martin, Porte Saint-Denis; the Jardin des Tuileries, the Champs-Elysées, the Place Vendôme and the Place des Victoires, the Colonnade du Louvre, the Invalides, the Val-de-Grâce, the Observatoire, the Collège des Quatre-Nations (the act. Institut), the Pont Royal are proofs of the artistic activity of this period; the hospitable and street administrations are organised, lamp-posts are lightening the streets, etc. Besides, the capital is the centre, the heart of this great activity known in History under the name of the Grand-Siècle.

Under Louis XV are built the Ecole Militaire, the Hôtel des Monnaies, then the Panthéon, the beautiful Place Louis-XV (act. Pl. de la Concorde), with its two admirable palaces, master pieces of Gabriel.

While these transformations are done, Paris is largely extending : it absorbs now the Bourg styled the Roule, then the new district Gaillon.

Westwards, the push is strongly marked : the large thoroughfare between the Champs-Elysées and Courbevoie is undertaken and at the same time are laid out the first stones of the Pont de Neuilly (1770).

So many constructions are bringing in Paris new throngs of population and the city extends beyond the boulevards laid out under Louis XI. In order to collect the town-dues and prevent frauds, the tax-farmers suggested the erection of a special wall; it approximately followed the actual line of the Boulevards Extérieurs, and several of the collecting pavilions are still subsisting, namely those of the Barrière d'Enfer, of La Villette, of the Trône.

We cannot speak here from the period of the Revolution; it belongs to the history of France rather than to that of Paris, and we must reach the « Coup d'Etat du 18 brumaire » before finding a normal aspect of Paris.

Napoleon's attention for the capital was not diverted by the great imperial wars, and he ordered huge works to be done in the city : bridges are thrown over the Seine, the triumphal arches in the Etoile and Carousel places are started, also the Colonne de la Grande-Armée; the Eglise de la Madeleine is to be turned into a Temple de la Gloire, the architect Brongniart is undertaking the erection of the Palais de la Bourse.

During this period, eight new covered-markets are opened in Paris. On the site of the former Abbaye de Saint-Victor is built the great ware-house for the vines (Entrepôt du Quai Saint-Bernard; 1808); next year, Napoléon orders the erection of five public slaughter-houses.

In view of the trade development, the course of the Ourcq river is deviated in a large canal, and in 1809 is achieved the Bassin de la Villette.

In 1819, Paris has 700,000 inhab. and covers a ground of ab. 3 million square metres; 10,500 lamp-posts are lightening the streets into which are circulating 3,913 public vehicles, hansom cabs, hackney-coaches or

omnibuses. There are 1,094 streets, 120 blind alleys, 10 cloisters, 22 courts, 7 yards, 133 lanes, 166 passages, 27 by-lanes, 46 sentry-paths, 96 places, 37 cross-roads, 47 covered markets.

Mr. de Chabrol, « préfet » under the Restauration, continued his predecessors' work : the streets were provided with sidewalks, many of them lightened by gas; new omnibus lines were created, etc. Three new bridges were thrown over the Seine : the Pont de l'Archevêché, Pont des Invalides and Pont d'Arcole; the Canal Saint-Martin and the wine-house were achieved, the Salle Saint-Jean and the Salle des Fêtes are added to the Hôtel de Ville.

During this period are erected, the statues of : Henri IV on the Pont-Neuf, of Louis XIII into the Place Royale, of Louis XIV into the Place des Victoires; a new impulse is given to the construction of the Eglise de la Madeleine and of the Arc de Triomphe de l'Etoile; the Galerie Choiseul, Galerie Vivienne and Galerie Colbert are opened to the public and are occupied by the fashionable shops. The Théâtre du Gymnase dates from 1820, the Vaudeville from 1827 and in 1826 was inaugurated the Bourse (stock-exchange).

Under Louis-Philippe, and in spite of numerous riots and rebellions, the Préfet, Mr. de Rambuteau has left considerable work : 120 kilometers of new sewers gave salubrity to the old Paris, the Boulevards were levelled, the side-walks bitumened, the embrankments straightened and completed; the Cité saw real improvments, the Carreau des Halles was cleared away. The Place de la Concorde witnessed the erection of the Obélisque de Louksor, the Champs-Elysées were lined with picturesque buildings; the Hôtel de Ville was almost entirely rebuilt; the Madeleine, the Panthéon, the Arc de l'Etoile were achieved; the Cour des Comptes, the palace of the Foreign Ministry were built; Napoleon's Tomb was placed in the Invalides; the Places Cuvier, Louvois, Molière, Saint-Sulpice were adorned with the monumental fountains of same name; the Colonne de Juillet was erected into the Place de la Bastille; two new bridges, the Pont Louis-Philippe and the Pont du Carrousel were built and facilitated the circulation between the two banks of the Seine.

At least, the city was protected against outside attacks by a fortified wall, 34 k. long and provided with moats (actually on way of demolition).

But the main transformation of the old Paris was due to the administration of the Baron Haussmann, during the Second Empire.

Everywhere large thoroughfares were laid out : the rue de Rivoli with its arcades, spanning the Place de la Bastille to the Place de la Concorde; the Boulevards Saint-Michel, de Sébastopol, de Strasbourg, de Magenta securing the necessary communication between the districts of the r. bank with those of the l. bank. In the E., the populous and industrial districts were provided with the Boulevards du Prince-Eugène (Boulevard Voltaire), Mazas (Diderot), de l'Hôpital, and the large Cours de Vincennes. The l. bank is traversed by the aristocratic Boulevard Saint-Germain; in the N.-W. are opened the Boulevard Malesherbes, the Boulevard Haussmann and the twelve avenues radiating from the Place de l'Etoile; also in the W., but nearer the Champs-de-Mars where the population is beginning to settle, are created two fine streets, the Rue François-Ier and the Rue Solférino, as well as the Avenues de l'Alma, Montaigne, Rapp, Bosquet, Duquesne, etc.

In the neighbourhood of the new Opera-House spring up an entirely new district with the large Rues La-Fayette, Auber, Saint-Lazare and de Châteaudun. Near the Halles, modified and rebuilt, the Rue de Turbigo and the Rue du Pont-Neuf are partially or wholly opened to the circulation.

The Louvre, the Palais de l'Elysée, the Hôtel de Ville, the Palais-Royal, the Tour Saint-Jacques are disengaged; important institutions are built; namely the Asile Sainte-Anne, the Lycée Saint-Louis the Ecole des Mines,

the Ecole des Ponts et Chaussées, enlarged or rebuilt as the new Hôtel-Dieu and the Bibliothèque nationale. The Caserne du Prince-Eugène, Caserne Napoléon, Caserne de la Cité are built; also the theatres de la Gaîté, du Châtelet, des Nations (Sarah-Bernhardt); are restored : the Cathedral Notre-Dame, the Sainte-Chapelle, the churches Saint-Etienne-du-Mont, Saint-Gervais; are edificated : Sainte-Clothilde, Saint-Ambroise, La Trinité, Saint-Augustin. Charles Garnier is building the sumptuous Opera; Duc, the Cour de Cassation; Bailly, the Tribunal de Commerce; Baltard, the great central covered-market (les Halles). The hill of the Trocadero is laid out into beautiful public gardens; the Ponts de Berry, d'Austerlitz, d'Arcole, Saint-Michel, Solférino, de l'Alma, the Pont-au-Change, the Petit-Pont, the Viaduc d'Auteuil are edificated, rebuilt or consolidated. The Canal Saint-Martin is covered and turned into a large boulevard. At least, at both extremities of Paris, the Bois de Boulogne and the Bois de Vincennes — the two lungs of the capital — and the Parc des Buttes-Chaumont are organised, created almost, by Alphand.

During these transformations, new distrists saw the erection of rich mansion houses, near Chaillot, the Etoile, the Champs-Elysées, the Parc Monceau, and a decree published on June 16, 1859 reunited to the capital the surrounding communes of Auteuil, Passy, Batignolles, Montmartre, La Chapelle, Belleville, La Villette, Charonne, Bercy, Vaugirard, Grenelle.

Not only the capital of France was Paris then, but also a centre of attraction for the whole Europe; entertainments given at this time are of inconceivable splendor. The sovereigns of England, Prussia, Austria, Russia are the hosts of Paris and the two international exhibitions hold in 1855 and 1867 are the coronation of its apotheosis.

The war in 1870, the siege of the city and the « Commune » in 1871, with the destruction of the Tuileries, the Hôtel de Ville and the Cour des Comptes, scarcely stop the development of Paris. The Third République retakes Haussmann's plan and Alphand is proceeding to its completion. The Opera was terminated, the Opéra-Comique rebuilt, as well as the Hôtel de Ville. The Avenue de l'Opéra, the Boulevard Henri-IV, the rue Soufflot, the rue Etienne-Marcel, the rue Réaumur, the Avenue de la République, the Avenue Gambetta, the Avenue Ledru-Rollin, the rue de la Convention, the Avenue Félix-Faure were as many new thoroughfares pierced through old quarters, bringing there light, life and air. Spanning the Seine, the Pont Mirabeau reunites two great agglomerations : Grenelle and Passy-Auteuil; the Pont Sully extends the new Boulevard Saint-Germain as far as the Bastille. A metropolitan railroad spans the river on seven different points : metallic bridges or underground passages, they constitue works of art admired by engineers of all nations.

Three international exhibitions still greater, more beautiful and sumptuous than the preceeding ones are witnesses of the formidable strain of Paris during the last forty years.

From that of 1878 remains the graceful palace of the Trocadéro, from that of 1889, the Tour Eiffel, 300 m. high. The exhibition of 1900 has left alltogether with the souvenir of an extraordinary brilliant entertainment, the two palaces in the Champs-Elysées and the beautiful Pont Alexandre-III.

Diminished for a while by the great War (1914-1918) and its consequences the development of Paris seems to become greater nowadays : the fortifications have been levelled at several places, permitting thus the erection of the Cité Universitaire and the Parc des Expositions; open spaces have been provided, as well as play grounds and sports grounds; modern locative buildings with all comfort and sanitary improvements have also been built and beyond this zone, Paris may extend actually in many directions,

uniting thus the suburban districts and their one million and a half inhabitants.

Without any doubt it will be the greatest city in the world regarding the population, as it is already regarding its past, its brilliant institutions, its treasures of intellect and all which has consecrated all over the world the name of **Ville Lumière.**

General aspect. — A glance at the plan of Paris shows that the town is divided into two almost equal parts by a long straight thoroughfare (beneath which runs the metropolitan railway) practically parallel to the Seine. This thoroughfare bears the names (from E. to W.) of *Rue du Faubourg-Saint-Antoine*, *Rue Saint-Antoine*, *Rue de Rivoli* and *Champs-Elysées*.

N. of this thoroughfare, and forming half-a-circle from the Place de la Bastille to the Place de la Madeleine, runs the line of the *Grands Boulevards*. The part enclosed within this half-circle is traversed at r. angles by a main artery, the *Boulevard de Sébastopol*.

Between the Boulevard de Sébastopol and the Bastille lies the industrial and commercial *Quartier du Marais*, formerly occupied by the nobility.

Between the Boulevard de Sébastopol and the Place de la Concorde moves the bustling crowd of business men and pleasure seekers. Here are to be found the Bourse (Stock Exchange), and the Bourse de Commerce. The Rues Saint-Denis, Réaumur, Montmartre, Vivienne, Richelieu, du Quatre-Septembre, the Avenue de l'Opéra and the Rue de la Paix are the most frequented thoroughfares in this part of Paris.

N. of the Grand Boulevards extend the ancient faubourgs or suburbs, which, though still retaining their old names, are no longer distinct in character from the central parts : the *Faubourg Saint-Antoine* with its population of cabinet-makers and carpenters; the *Faubourg du Temple* and *Saint-Martin*, invaded by metalworkers. From the *Faubourg Saint-Denis* to the *Champs-Elysées* streches the *Faubourg Saint-Honoré*, with its rich suites of apartments, high-class shops, large banking establishments, and a well-to-do middle-class population.

S. of the Rue de Rivoli and of the Rue Saint-Antoine, another line of Boulevards called *Boulevard Henri IV*, and *Boulevard Saint-Germain* runs from the Place de la Bastille to the Place de la Concorde, crossing the Seine by the Sully and the Concorde bridges.

The Boulevard Saint-Germain, after leaving on the l. the Halle-aux-Vins district and the Jardins des Plantes, crosses, first (from E. to W.) a portion of the *Latin Quarter*, the heart and centre of the intellectual life of Paris and where are situated : the *Sorbonne*, the *Collège de France*, the *Faculté de Droit*, the *Faculté de Médecine*, the *Ecole Nationale des Arts Décoratifs*, the *Ecole de Pharmacie*, the *Ecole Coloniale*, the *Ecole Polytechnique*, the *Bibliothèque Sainte-Geneviève*, the *Panthéon*, the *Henry-IV*, *Louis-le-Grand* and *Saint-Louis* lyceums, the gardens and the *Musée du Luxembourg*, the *Sénat* and most of the great booksellers and publishers.

To the E. of the Latin Quarter, between the Rue Saint-Jacques, the Seine and the old Octroi wall, extends the *Faubourg Saint-Marcel*, through which flows the river Bièvre, now practically built over. Besides tan-yards and breweries this district includes the *Gobelins Manufacture*, the *Ecole des Arts et Métiers*, the *Institut de Paléontologie Humaine*, the *Pitié* and *Salpêtrière* hospitals, the *Jardin des Plantes*.

Farther along, the Boulevard Saint-Germain intersects the *Faubourg Saint-Germain*, where still remain a certain number of ancient mansions, of stately appearance, belonging to the old nobility, the *Palais de la Légion d'honneur* and its *Museum*, the *Chambre des Députés*, several government offices and embassies. The Boulevard Raspail, the Rue de Rennes, Rue du

Bac, Rue de Varenne, Rue de Grenelle, Rue Saint-Dominique, Rue de l'Université, Rue de Solférino, Rue de Bourgogne are the main thoroughfares in this district.

W. of the Faubourg Saint-Germain lies the *Gros-Caillou* quarter, transformed and vastly improved by the erection of new tenement houses. Here are to be seen : the *Hôtel des Invalides*, the *Ecole Militaire*, the *Parc du Champ-de-Mars* and the *Tour Eiffel*.

To the N. of the *Gros-Caillou* quarter, on the r. bank of the Seine, are to be found the handsome *Francois Ier*, *Marbœuf*, *Chaillot* and *Trocadéro* quarters, with their large private residences and rich mansions occupied principally by the foreign colony.

The ancient suburbs of Paris are encircled by a line of boulevards, which until 1860 formed the Octroi boundary, and which were called the outer boulevards. Between these boulevards and the fortified walls were a number of suburban communes which were absorbed into the capital in 1860. These are : on the r. bank, *Bercy*, the residence of wine and spirit merchants; — *Charonne*; — *Ménilmontant* and *Belleville*; — the *Buttes-Chaumont*; — *La Villette*, with its slaughter houses; — *La Chapelle*; — *Montmartre* with its hilly streets and flights of steps, and a population consisting largely of artists and persons of small private means; — the *Batignolles*; — *Courcelles* and *Monceau*, wealthy new quarters which in the course of thirty years have considerably developed; — *Passy* and *Auteuil*, with graceful villas, and rich mansions.

On the l. bank, the annexation of the outskirts has absorbed only a working-class population. First there is *Grenelle*, with its factories; — then *Vaugirard*; — *Plaisance* and *Petit-Montrouge*; — *Montsouris*, *La Glacière*; — *La Gare*, occupied by the workshops and warehouses of the Shipping Cos. and of the Orleans Railway Co.

PARIS IN A WEEK

1st day. *Morning.* — Place Vendôme, Rue de la Paix, The Madeleine, Saint-Augustin, Musée Jacquemart-André, Musée Cernuschi, Parc Monceau, Henner Museum, Eglise Russe, Arc de Triomphe, Avenue de la Grande-Armée, Porte Maillot.

Afternoon. — Jardin d'acclimatation, Bois de Boulogne, Champs-Elysées, Grand-Palais and Petit-Palais, Place de la Concorde, the Boulevards as far as the Variétés Theatre.

2nd day. *Morning.* — Louvre (Palace), Saint-Germain-l'Auxerrois, the Halles, Saint-Eustache, Banque de France, Jardin du Palais-Royal, Théâtre-Français.

Afternoon. — Louvre (Museum), Place du Carrousel, Musée des Arts Décoratifs, Jardin des Tuileries, Avenue de l'Opéra, Magasins du Printemps.

3rd day. *Morning.* — Saint-Séverin, Saint-Julien-le-Pauvre, Musée de Cluny.

Afternoon. — Saint-Nicolas-du-Chardonnet, the Arènes de Lutèce, the Gobelins, Jardin des Plantes, Place de la Bastille, the Boulevards as far as the Gymnase Theatre.

4th day. *Morning.* — Musée Galliéra, Musée Guimet, Musées Ethnographique et de Sculpture comparée du Trocadéro, Champ-de-Mars, Ecole Militaire.

Afternoon. — Les Invalides, Musée de l'Armée, Musée Rodin, Chambre des Députés, Musée de la Légion d'honneur, Ecole des Beaux-Arts.

5th day. *Morning.* — Bibliothèque Nationale.

Afternoon. — Bourse, Magasins des Galeries Lafayette, Eglise de la Trinité, the Sacré-Cœur, Parc des Buttes-Chaumont.

6th day. *Morning.* — Saint-Etienne-du-Mont, Panthéon, Val-de-Grâce, Observatoire, Luxembourg (gardens and museum), Petit-Luxembourg, Palais du Luxembourg, Odéon Theatre.

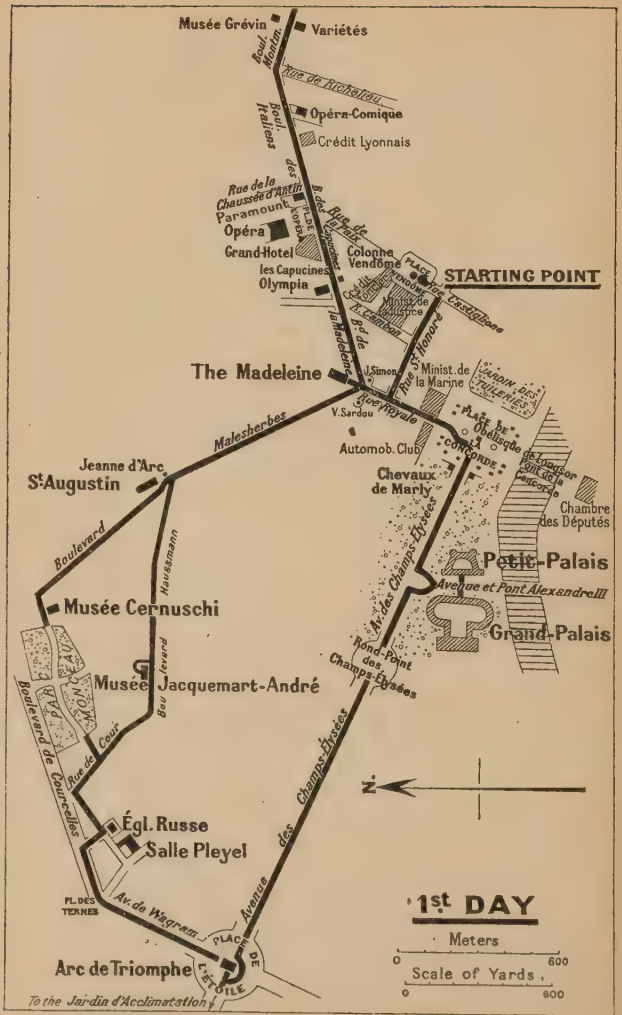
Afternoon. — Hôtel des Monnaies, Institut, Saint-Germain-des-Prés, Saint-Sulpice, Sorbonne, Collège de France, Ecole de Médecine.

7th day. *Morning.* — Place du Palais-Royal, Grands Magasins du Louvre, Rue de Rivoli, Tour Saint-Jacques, Place du Châtelet, Palais de Justice

Afternoon. — Sainte-Chapelle, Notre-Dame, Saint-Gervais, Saint-Protais, Hôtel de Ville, Conservatoire des Arts et Métiers.

8th day. *Morning.* — Quartier du Marais, Archives Nationales, Musée Carnavalet, Place des Vosges, Musée Victor-Hugo.

Afternoon. — Private mansions r. and l. of the Rue Saint-Antoine, Eglise Saint-Paul-Saint-Louis, Square du Temple, Marché du Temple, Cimetière du Père-Lachaise.



ROUTE PLAN FOR THE FIRST DAY.

FIRST DAY

Morning. — *Place Vendôme, Rue de la Paix, The Madeleine, Saint-Augustin, Musée Jacquemart-André, Musée Cernuschi, Parc Monceau, Henner Museum, Eglise Russe, Arc de Triomphe, Avenue de la Grande-Armée.*

Afternoon. — *Jardin d'Acclimatation, Bois de Boulogne, Champs-Elysées, Grand-Palais and Musée des Beaux-Arts de la Ville de Paris, Place de la Concorde, the Boulevards as far as the Variétés Theatre.*

Starting point : Place Vendôme. — The **Place Vendôme**, octogonal in its shape, is an admirable architectural work of Louis XV time, occupying the site of the old Hôtel du duc de Vendôme, built in 1603.

The Colonne Vendôme.

In the centre stands the **Colonne Vendôme** (142 ft), the most beautiful and famous column in Paris, erected 1806-1810 by Napoleon I in memory of the « Grande Armée » and its victories. It is a reproduction of Trajan's column in Roma, by *Denon* and *Gondouin*. On the spire are described the memorable events of 1805 campaign until Austerlitz, by *Bergeret*. The monument is surmounted by the reproduction (by *Dumont*) of a statue of Napoleon as Caesar, by *Chaudet*.

Nos 11 and 13 are occupied by the Ministry of Justice.

From the N. side runs the famous *rue de la Paix*, extending as far as the *Place de l'Opéra* and lined with its rich jewellery and millinery shops, and its renowned dressmakers.

We follow the *rue de Castiglione*, and we take to the r. the *rue Saint-Honoré* (Robespierre resided at No. 398, with a carpenter named Duplay) as far as the r. Royale, which leads to the Madeleine.

The Madeleine does not look like a church : it has the outlook of a Greek temple. On the colonnade of 52 pillars (19 m. 50 high) runs a richly carved frieze; the pediment, carved by Lemaire, represents the Last Judgment. Commenced under Louis XV in 1764, by Contant d'Ivry, it was converted by Napoleon into a

Temple of Glory dedicated to the soldiers of the « Grande Armée ». Under the Revolution it was used for the divine worship, but due to its style, the Madeleine is a mere temple, without transept and side-naves; the peristyle however is a monumental one.

The interior forms a *cella*, vaulted in a cupola-shape, and receives the light from above. Side-recesses form chapels. The carvings on the keystones are by Rude, Foyatier and Pradier. Under the grand organ are *holy-water basins* by Albert Moine; to the r. and l., chapels with marble groups; on the r. by Pradier (Marriage of the Virgin); on the l. by Rude (Baptism of Jesus). — On the r., *tablet* in memory of Abbé Deguerry, curate of the Madeleine who was shot at La Roquette, in 1871 In a second chapel, Mary Magdalene at the foot of the cross, by Bouchot. — On the high-altar, St Mary Magdalene borne to Heaven, group by Marochetti.

The Madeleine.

The *Boulevard Malesherbes* (on the r. of the church) leads to the Eglise Saint-Augustin, in the Place of same name, in the middle of which stands, fronting the church, the equestrian *statue of Joan of Arc*, by Paul Dubois. In the Square Delaborde, statue of *Déroulède*, by Landowski.

Saint-Augustin was built from 1860 to 1871 by Baltard, in a Byzantine style approaching the Renaissance. Above the arches of the facade runs a gallery with a Christ and the Apostles, by Jouffroy. Indoors, the Evangelists, painting by Signol; in the crucial chapels, *paintings* by Bouguereau.

W. of the Bd Haussmann, in a Square not very far from the Place Saint-Augustin, stands the *Chapelle Expiatoire*, built from 1815 to 1826, by Fontaine, and dedicated to the memory of Louis XVI and Marie-Antoinette. It has been erected on the site of the Madeleine cemetery, where their bodies were found in 1814; after 1815 they were placed at Saint-Denis.

From the Pl. Saint-Augustin we may proceed to the Pl. de l'Etoile by one of the two following routes :

1° We may follow the *Boulevard Haussmann* as far as No 158, where is to be found the **Musée Jacquemart-André** (open daily, Mond. except., from 1 p. m. to 4 or 5 p. m.; adm. 3 fr., on Fri. 5 fr., free on Sun.), which is less a museum than an artistic mansion, enriched by its owners with priceless treasures, displayed with exquisite taste.

GROUND FLOOR. — In the middle, 1, *Pigalle*.

I. WAITING ROOM. — From the r. to the l. : *Ducreux*, his portrait; **Mme Vigée-Lebrun*, Comtesse Catherine Skavronska; 14 (above the 12), *Boucher*, Sleeping Venus; 16, *Roslin*, his portrait; 19, *Mme Vigée-Lebrun*, Comte de Vaudreuil; *28, *Lancret*, Pastoral. — Cupboard (Louis XV style); above, *41, *Pajou*, bust of a young women; 31, *Tocqué*, Marquis de Sainte-Aldegoude; 15 (above 31), *Boucher*, Venus and Eros; *29, *Lancret*, Pastoral; 30, *Drouais*, Boy playing with a cat. — In the middle, 35, *Pigalle* (studio of), Girl with pigeons, statue.

II. ROOM : ROTUNDA. — Four pannels of Gobelins tapestries (the Seasons; Louis XV style) and a large carpet from the Savonnerie (1663). — From the r. to the l. : 60, **Nattier*, Marquise d'Antin. — In the rotunda : *63, *Houdon*, Caumartin's bust; 64, *Lemoyne*, bust of the Chancellor Maupeou; *65, *Coysevox*, bust of the architect Gabriel; *66, *Slodtz*, bust of the painter Nicolas Vleughels.

In front of the windows : — show-case A : 79, 80, 81, 82, 83, miniatures by *Van Blarenberghe*; — show-case B : miniatures by *Petitot* (87, man's portrait), *Saint* (92, Louis, King of Holland), *Sicardi* (100, Louis XVI), *Augustin* (105, woman's portrait), *Fragonard* (108, Blond maid), *Hall* (110, Girl), *Dumont* (111, Marie-Antoinette), *Duplessis* (112, the Minister Necker, etc.); — show-case C : caskets, watches, bombonnières.

On the fire-place, in front of a great XVII c. mirror : *62, *Le Moyne*, bust of the Marquis de Marigny. — Near the fire-place, tapestry screen, from the Savonnerie (Regence style).

In the corner : 61, man's portrait attrib. to *Desportes*.

In the middle of the room; desk presented to the city of Langres by Louis XV.

III. TAPESTRY ROOM. — Three *tapestries (the Russian games) from the manufacture of Beauvais, after *Le Prince*. — 188, *Hébert*, Mme Edouard André; 189, *Greuze*, the engraver Wille; 189 *bis*, *Perroneau*, the painter Gilquin; 192, *Le Moyne*, young woman's bust; *195, *Falconnet*, Catherin II's Glory. — Large curved sofa and two sittingchairs covered with Beauvais tapestry. Piece of furniture, mahoganny wood with bronze inlaids (late Louis XV).

IV. WRITING-ROOM. — From the l. to the r. : 226, *Fragonard*, Old man's head (sketch); *227, *Guardi*, Portico and small place (in Venice); 228, *Van Goyen*, Sea-side city (Dordrecht?); 229, *Greuze*, Girl's bust; 230, *Perroneau*, Young woman; *231, *Reynolds*, Captain Joning; 232, *Romney*, Mrs. Sarah Trimmer (?); *234, *Fragonard*, Model debuting; 235, *Goya*, Officer of the Almanza dragoons; 236, *Chardin*, Still nature; 239, *Reynolds*, Colonel Marquis de Grauby; 241, *Lawrence*, Robert Hobart, Count of Buckingham; 242, *Coypel*, Don Quixote attended by maids in an hostellery; 244, *Prud'hon*, Charles-Louis-Cadet, the so-called De Gassicourt; *245, The Empress Josephine in the Park of the Malmaison (sketch of the painting in the Louvre; 246, *Fragonard*, Anacreon crowned by Venus (sketch); — 250, *Puech*, bust of Mme Edouard André. — Show-cases : M. S. S. books and medals (in A, 255, « Heures de Boucicaut » : Visitation, has been owned

by Diane de Poitiers and by the Marquise de Verneuil; in B, bookbindings with crests).

Fine Regence and Louis XV furniture; Louis XVI long-chair (by Jacob?).

V. Salle des Dessins. — Ceiling : Peace and Justice, by *Tiepolo*. — 319 (above the mirror), *Hubert Robert*, Roman ruins; 322, *Greuze*, Shy girl. Drawings by *Lancret*, *Watteau*, *Pater*, *Boucher*. — 345, *Pajou*, Bust of Piron (terracotta).

VI. Library. — *372, *David*, François de Nantes, State Councillor; 371, *Hubert Robert*, Flock under a vaulted ruin; 403, Terracotta from the manufacture of Prailly; 381, *Suzanne*, Mirabeau speaking, statuette, terracotta; 384, *Pajou*, Woman's bust.

We come back to the Rotunda and we cross it.

VII. Great Hall. — From the r. to the l. : *416, *J. Ruysdaël*, Landscape; 417, *Fr. Clouet* (or his school), Catherine de Médicis; 420, *Rubens*, Heracles overhelming the lion of Newea (sketch); *423, *Rembrandt*, Portrait of Saskia. — Grand show-case : old bronzes, jewels and glass-ware (538, enamelled lamp, Syro-Aegyptian work of the first half of the XVI c.) ceramics (546 Hispano-Moresque dish, first half of the XV c.; 540, dish of Gubbia and 550, dish of Deruta, both from the beginning of the XVI c.; 571, 572, two small wash-dishes, in Medicis porcelain; 573, the so called Henry II's salt-box) enamelled wares. Hanging above the show-case; 424, *Ph. de Champaigne*, Portrait which is supposed to be that of Colbert; *425, *Van Dyck*, Comte Henri de Pena; 426, *J. de Bray*, man's portrait; 430, **Murillo*, Franciscan monk; 431, *Van Dyck* (attrib. to), Magistrate; *432, *Rembrandt*, Dr Arnold Tholinx; 442. *Le Bernin*, Bust of the pope Gregory XV (bronze); XVI c. **French school*, Mater Dolorosa.

In front of the windows : — Show-case D : small XV and XVI c. bronzes. — 447, *Riccio*, Moïse as Jupiter Ammo (bronze); — show-case E : XVI c. ivories and large enamelled ware (517, Holding of the Cross), by *Jean Pénicaud I*; — show-case F : XVI c. enamelled wares.

410, 411, 412, 413. *Corneille*, said *de Lyon*, 4 portraits of men; *409, *Rembrandt*, The Pilgrims to Emmaüs (painted in Leyde, ca. 1630).

In the middle of the room, table A : *448, *Donatello*, St Sebastian's martyrdom (large bronze tablet); tables B, C, D : XV and XVI c. bronze works.

VIII. Winter Garden. — *604, statue of a Victory without wings (Greco-Roman art, copy of an unknown Greek original; Augustus era?); 605, statue of Eros (II c. A. C.); 618 (on the l. of the bay opening into the passage) head of a small statue (Egyptian art, Saïte time).

Show-case A : sculptural works (Egyptian, Greek and Italian art).

IX. Smoking Room. — Ceiling (Venetian; end of the XVI c.). — From r. to the l. : 663, *Luini*, Virgin between St Margaret and St Augustin; 661, *Seissenegger*, Mary of Austria, dowager queen of Hungary; 662. *Antoine Mor*, Marguerite, Duchesse de Parme, Governor of the Niederlands — mantle piece (Istria stone; Venice, XVI c.) surmounted with a bust of Charles-Quint, after *Leone Leoni*. — 672, *Bugiardini*, Woman's portrait; 657, *Salviati* (attrib. to), Young lutist.

Show-case A : book-bindings having belonged to bibliophiles and princes; medals. — Show-case B : medals, jewellery.

Staircase. — **Tiepolo*, Henry III received by Frederigo Contadini at the entrance of the Villa of Mira (fresco placed on canevas); 726, Venetian Lady on a balcony, in company of her cicisbeo; 727, Venetian Lady on a balcony, in company of an old man and of a beardless man (Tiepolo's portrait). These frescoes formerly belong to the same set.

Gallery. — 734, 735 Tapestries from France and from Brussels (end of the XVI c.).

ROOM X, consacrated to the Renaissance, as well as the rooms XI and XII. — In the rotunda : 754, marble door (Venice, XV c.). Columns, capitals, busts (Florentine and Venetian schools), terracottas from Della Robbia's studio (*778, Virgin and Child, by *Luca della Robbia*), pottery; 764, *Girolamo Vicentino*, St Sebastian; 823, octogonal table with inlaidwork.

GREAT ROOM : compartment ceiling with painted fresco : Amours playing (Florence, end of the XV c.). — From r. to the l. : 849, *Venetian school* (end of the XV c.), Legend of St Emilian, bishop of Faenza (marble partly gilt); *834, large marble door, with the crest of the Della Rena's family, from Lucques (*ca.* 1500), with carved framing attrib. to *Benedetto da Rovezzano*; 837, Istria stone fountain (Venice, Pietro Lombardo's studio); 874, *Rossellino* (attrib. to), Virgin and Child (marble); 880, *Mino da Fiezole*, Virgin and Child (marble); 892, *Desiderio da Settignano*, Young hero (basso-relief; marble); 894, *Laurana*, bust of an unknown woman (marble); 899, *Desiderio da Settignano*, Virgin and Child (basso-relief; painted stucco); 903, processionnal flag painted on both sides by *Pietro di Giovanni d'Ambrogio*.

In the middle of the room : *841, *Sienna school* (XV c.), Virgin for a Nativity (gilt and painted wood); *842, *Donatello* (attrib. to), bust of Lodovico Gonzaga, Marquis of Mantua (bronze); *843, *Ricciarelli*, posthumous Michael Angelo's bust (bronze); 846, *Venetian school* (ca. 1500). Eros and Psyche (marble). Bronze and copper works of art, porcelain paving-stones, chests, tables, seats, etc.

ROOM XI. — Stone and marble doors from the XVI c.; 944, *Botticini*, Descent from the Cross; *942, tapestries from Brussels (Christ carrying the Cross), after *Van Orley*; carved escutcheons, busts, heads, statuettes, ceramics, beautiful Oriental copper works, Italian bronze works; 997. church stall for five people. with inlaid-work representing personages and various designs (Northern Italy, *ca.* 1505).

ROOM XII (to be entered by the door near the windows). — Carved doors, escutcheons. Encyclopoedic ceiling attrib. to *Girolamo d'Andrea Mocetto* (25 pannels in grey colours). — 1014, *Antwerp school* (1510), portrait of Maximilian of Austria. On the stands : *1018, *Bruges school* (end of the XV c.), the Virgin with the « illuminator » Child; *1019, *Fiorenzo di Lorenzo*, the Virgin with the book and the Child with the canary; 1020, *Mantegna*, Virgin and Child between St Jerome and St Louis of Toulouse (almost entirely repainted). On a pulpit, 1033, *Memling* (studio of), the sanctified Purity (?) in an amethyst fortress, kept by two lions; 1028, *Baldovinetti*, Virgin and Child; 1029, *Carpaccio*, Hyppolyte, queen of the Amazones as embassador to Thesae, king of Athens; 1040, *Schiavone*; Man with a berret. Over a casket, 1071, *Desiderio da Settignano*, bust of St John Baptist child (terracotta); 1045, *Mantegna*, Christ being outraged. Marriage caskets from the XV and XVI c. Between the two doors, 1061, great bench with the crest of the Strozzi (end of the XV c.). Caskets, relicaries, mortars, calices, dishes, etc. Tables A. B. C. : Italian bronze works from the XV and XVI c.

XIII. DINING-ROOM. — Ceiling by *Tiepolo* : *Fame announcing Henry III's visit (fresco fixed on canvass; belonging to the same set than the frescoes in the stair-case). — Five tapestries from Brussels (ca. 1745), depicting Achil's history. — 1152, screen in Gobelins tapestry (Louis XIV time). — 1166, *Warin*, Richelieu's bust (bronze). — 1167, *Le Moyne*, bust of the architect Gabriel.

Show-case A : XVIII c. porcelain wares of Sèvres, Vincennes, Meissen, etc. — Show-case B : XVIII c. porcelain wares of Meissen, Furstenberg. — Show-case C : porcelain wares of Vien (white and polychrom statuettes); « biscuits » of Sèvres. — Show-case E : China porcelain and other hard ware; silver plate.

On leaving the museum, we take to the r. as far as the *rue de Courcelles* (first str. to the r.), which leads up to the *Avenue Van Dyck* (on the r.), one of the entrances to the Parc Monceau.

2° From the Pl. Saint-Augustin, we may also (proceeding along the Bd Malesherbes) reach the *Avenue Vélasquez*, another entrance to the Parc Monceau.

At No 7 of this Avenue is to be found the **Musée Cernuschi** (open daily, Mon. exc., from 10 a. m. to 4 p. m., Oct. 1 to March 31, and from 10 a. m. to 5 p. m., April 1 to Sept. 30; Thus. open at 12, 30; Adm. 2 fr.). It is housed in the former residence of Mr. Cernuschi, art lover, who bequeathed it in 1805 to the City of Paris, with its marvellous Chinese and Japanese collections of worldly reputation.

N. B. — The collections are continuously increasing and their display varied from time to time, Besides, yearly exhibitions of Asiatic art modify the arrangement of the museum. *Therefore the following indications are subject to changes.*

1st floor. — LANDING-PLACE : great *temple* candle-sticks. — On the r. *bust of Cernuschi*, a marble by Ant. Carlès; close to it, a hind and a deer (Japan; XVII c.). — Hanging above the stair-case, an embroided silk panel representing the legend of the lettered hiding the saint books during the reign of Ché-Ouang-Ti. — Siamese furniture. — We cross Room III, and proceed (on the r.) to Room II.

ROOM II. — Vases; Chinese ceramic.

ROOM III. — On the fire-place, two *tiles*, from the ridge of a temple, glazed terracotta (Ming dynasty, China, XIV to XVII c.). — In the middle of the room, *funeral statues* : painted terracotta (Tang dynasty, China, VII c.) and a specimen of Birmanse statuary (wood with spangled inlaids) and Corean-Japanese statuary (bronze). — Show-cases along the walls : set of *sacred mirrors* (Han and Tang dynasties, China) and XII, XVI and XVII c. *Japanese sword-guards.*

In a small closet decorated with tapestry : *porcelain*; in the centre, *great vase for burning perfumes* with fine wainscoting (Kien-Long, XVIII c.)

ROOM V. — In the middle, enormous **statue of Buddha*, of great fame (end of the XVIII c.). — Round the Buddha, three long show-cases with bronzes and terracottas, displayed in chronological order in order to show the development of Art during the various Chinese and Japanese dynasties. — In the front, *neolithic pottery* (Kan-Son; ab. 5,000 years old).

ROOM VI. — Large wat (Tcheou era, X-III c. B. C.). Bronzes dating from the Tcheou and Han dynasties (II c. B. C. to III c.).

ROOM VII. — Bronze vases, probably from the Tcheou era.

Ground-floor.— To the r., downwards, plaster casts of the funeral room of Hiao Tang Chan (read the tablet on the l. side). — Funeral stela (Wei era, VI c.). — In the two rooms on the l., remarkable set of Chinese sculptures on stone, from the VI to the XII c.; notice the most striking piece, in the back of the room : the admirable sitting *Bodhisattva* (V c.; presented by Mr. Wannieck).

The **Parc Monceau**, laid out in 1778 by Ph. d'Orléans, was before the Revolution the rendez-vous of smart people; it has five entrances (the main one being that in the *Boulevard de Courcelles*; Metro-station « Monceau »), connected by carriage roads nearly 50 ft. wide; the other entrances are : Avenue Ruysdaël

(at the end of the Avenue de Messine), Avenue Vélasquez, Avenue Van Dyck (end of the Avenue Hoche), Avenue Rembrandt. The first four remain open all night.

All the former curiosities have been restored, particularly the river, the clump of tall trees and especially in the N.-W. part, the *naumachie*, a large oval water-piece partly surrounded by a Corinthian colonnade. Near the naumachie, great Renaissance arcade brought from the former city-hall; picturesque rockwork with grotto and bridges; *Monument to Guy de Maupassant*, by Raoul Verlet and Henri Deglane, and *Monument to Ambroise Thomas*, by Falguière. *Monument to Gounod*, by Antonin Mercié, on the r. of the gate Avenue Ruysdaël; *Monument to Paillerón*, by Bernstamm, near the gate Avenue Vélasquez; *Monument to Chopin* (Night and Harmony), by Froment-Meurice, in the centre of the large ground.

The grounds are adorned with statues, among which is to be noticed the *Sower*, by Chapu.

Parc Monceau.

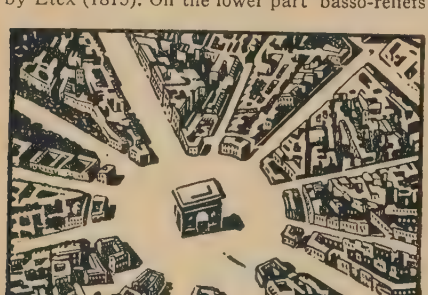
Leaving by the Avenue Van-Dyck, we follow the Rue de Courcelles, leading to the *Rue Daru*, where stands the **Eglise Russe**, built 1859-1861 in the Muscovite-Byzantine style by Strohm and decorated in the interior with frescoes by Bronnikoff, Sorokine and Wassilieff. At the corner of the rue Daru and the Rue du Faubourg-Saint-Honoré (N° 252), is the *Salle Pleyel*, a large building (1927-28) with an immense concert-room, two smaller concert-rooms, galleries, studios, etc.

We take the *Rue Pierre-le-Grand*, immediately opposite, and then turn to the l., up the Boulevard de Courcelles as far as the *Place des Ternes*. Then, proceeding along the *Avenue de Wagram*, we reach the PLACE DE L'ÉTOILE, so-called on account of the numerous avenues which radiate therefrom.

The **Arc de Triomphe de l'Etoile** (*ddily from* 10 *a. m. to* 5 p. m., *Mon. exc.* Adm. 2 *fr., free on Sun. and Thurs. afternoon*), erected to commemorate the « Grande Armée », is the greatest monument of its kind. It is nearly 162 ft. high, 147 ft. wide, and 75 ft. thick; the arch is 95 ft. high and 35 ft. wide. The first stone

was laid Aug. 15, 1806; the erection, interrupted from 1814 to 1825 was achieved under Louis-Philippe; it is the work of Chalgrin, Huyot and Blouet.

The two main faces of the edifice are adorned with four huge allegoric groups of statuary representing **Le Départ** (1792), by Rude, highly reputed work, *Le Triomphe*, by Cortot (1810), *La Résistance* (1814) and *La Paix*, by Etex (1815). On the lower part basso-reliefs represent the *Funerals of Marceau*, by Lemaire, the *Bridge of Arcole*, by Feuchères, the *Battle of Aboukir*, by Seurre. the *Taking of Alexandry*, by Chaponnière. On the frieze of the great entablature is a vast composition : *Départ et Retour des Armées Françaises et Distribution des Couronnes*. On the side faces, two great basso-reliefs : the *Battle of Jemmapes* (side facing Passy) and the *Battle of Austerlitz* (side facing the Roule), by Gechter.



The Arc de Triomphe de l'Étoile.

The attic is adorned with panels bearing the names of 128 battles and victories under the First Republic and the Empire; under the side arches are the names of the 386 generals who took part in these wars, the names of those who fell on the field of battle being underlined. — An inside winding stair-case (261 steps) leads up to large rooms and to the top of the edifice (beautiful view).

Under the central arch, an unpretentious flagging lies upon the tomb of the **Unknown Warrior**, solemnly buried ou Nov. 11 th., 1920. The « *Flamme du Souvenir* », an ever-burning flame outing from the ground, is revived every night by an association of soldiers of the Great War.

The *Avenue de la Grande-Armée* (Metro station : Pl. de l'Etoile or bus No. C, on his way to Neuilly) leads to the *Porte Maillot*.

On the l., we take the miniature tramway to the Jardin d'Acclimatation.

The **Jardin d'Acclimatation** is open daily from 9 a. m. to night fall (adm. 2 fr., 1 fr. for children under 6 years of age).

An alley rounds the garden, run through by a small railway. Taking to the r. we find in succession : the *open-air theatre*, where are given, free of charge, very good entertainments (*circus*); — the former *Singerie*; — on the l., the windings of the *Wonder-river*; — *Motoring track*; — on the r., various games (Japanese billiards, etc.); — the *Grande Volière*, with the *statue of Daubenton*, by Godin; — the *Lions'den*, in concrete; the lions live there freely, separated from the public by a moat filled with water; — in the back, on the l., *Water-chute*, then farther on, the *Lake*; — on the r.,

the *Stalls* and the Riding-school (riding lessons are given at the rate of 25 fr. each; 20 fr. each on subscription for at least 10 lessons); *riding and driving* (lamas, donkeys, ponies) about the grounds; — on the l., large *grounds*, where are to be seen frequently exotic tribes; — *Parc aux Cerfs*. — On the way back, to the l., Water-piece with *Sea-lions*; — Scenic Railway; — on the r. *Dog-Kennel* (fine pack of thoroughbred dogs); — new *Singerie, Palmarium*, with restaurant and in the basement, an important *studio* (1928).

The brook, dividing the gardens into two parts, feeds the ponds and the various water-pieces.

The Unknown Warrior.

The **Bois de Boulogne** is a beautiful parc (2180 acres) of varied and picturesque scenery thronged during the week with riders, hansome motor-cars and fashionable society, and with crowds of people on Sundays and Saturdays afternoon. — The route des Lacs or the Route de Suresnes leads in ab. 10 min. to the lakes (Lac Inférieur and Lac Supérieur) one of the prettiest spots in the Bois.

The Lac Inférieur has two islands, one with a café-restaurant, to which access is gained by a boat (l. side). — At the far end of the Lac Supérieur, on the l., rises the Butte Mortemart, on which are the stands of the *Auteuil racecourse*. — At the Carrefour des Cascades, between the two lakes, we turn back into the Route de la *Grande Cascade*. Leaving to the r. the athletic grounds of the *Racing-Club*, and the *Pré Catelan* (noted rest.) and crossing the broad *Allée de la Reine-Marguerite*, we presently reach (15-20 min.) the *Cascade*, tumbling noisily from an artificial grotto (Rest. de la Grande Cascade). From the top of the mound, we have a fine view of the *Longchamp racecourse*; opposite, to the l., remains of the *Abbaye de Longchamp*. Suresnes lies in the far distance; to r. the *Polo de Bagatelle*,

the *Tennis*, and Mont-Valérien looming up in the background.

From the Carrefour de Longchamp the *Allée des Acacias* stretches away to the Porte Maillot. In this Allée, *the Sentier de la Vertu*. — At the Carrefour de Longchamp, we follow the *Route de Suresnes* as far as the Porte de Suresnes, whence the Porte-Maillot-Val d'Or tram (in the dir. of the former) brings us to the *Porte de Neuilly*.

Those desirous of taking a 1 or 2 hours' ride for the purpose of visiting the Bois de Boulogne thoroughly will follow the road from Sèvres to Neuilly as far as the **Palais de Bagatelle**, built by the Comte d'Artois and bequeathed to the city of Paris by the late Sir Richard Wallace; exhibitions of oil-paintings are held here in the spring. A visit to the *roseraie* (rose-garden) should not be omitted when the flowers are in bloom. Now following the *Route de Madrid à la Porte-Maillot* (the well-kown Restaurant de Madrid, a copy of the old *Château de Madrid*, stands just outside the Bois, in that part of Neuilly called Saint-James), we come to the *Cercle des Patineurs* and to a pretty pond, styled the *Mare de Saint-James*, on the l.

From the Porte Maillot, motor-omnibus C. takes us up the Av. de la Grande-Armée and down the beautiful Avenue des Champs-Élysées with its sumptuous shops, motor-cars stands and its *galleries*. After passing the Rond-Point des Champs-Elysées, we stop at *Avenue Alexandre-III*, which connects the Champs-Elysées with the Esplanade des Invalides by the stately *Pont Alexandre-III* (one single metallic arch, by Résal and Alby, 1896-1900; the first stone was laid by Czar Nicolas II).

The **Grand-Palais** or **Palais des Beaux-Arts**, on the r. of the Av. Alexandre-III, was built 1897 to 1900, by Deglane, Louvet and Thomas. The principal façade is 790 ft. long and 65 ft. high. The central portion is flanked by two pylones surmounted, the one on the l., by the statue of Art by Verlet; on the r., Peace, by Lombard; at the foot of the pylone, on the l., Admiration, by Gasq; on the r., Inspiration, by Boucher. — Behind the colonnade, glass mosaïc frieze on a red background : the Great Periods of Art, by G. Martin and Ed. Fournier; on both end of the colonnade surmounting the corner steps are 2 colossal *quadrigges* by Récipon. — In the Av. Victor-Emmanuel-III, above the central porch : Apollo and the Muses, in gilt metal, by Tony Noël; on each side of the door : *Equestrian groups* by Falguière and Peter; behind the colonnade, a polychromatic frieze : Procession of the Arts through the different Ages, executed at Sèvres, by J. Blanc.

In the interior is a spacious hall with a central nave and a dome 140 ft. high. Facing the main entrance is a monumental staircase. Between the two flights a passage leads to a large vestibule, off which the Porte d'Honneur opens on the Avenue Victor-Emmanuel III.

Many annual exhibitions are held in the Grand-Palais : « *Le Salon* » de Peinture (*Artistes Français* and *Société Nationale*) the *Salon d'Automne*

RESTAURANTS:
(A) Pavillon Dauphine ..... C. 2.
(B) Châlet du Rd Royal ..... C. 2.
(C) Pré Catelan ..... B. 3.
(D) Châlet des Iles ..... C. 3.
(E) Ermitage de Longchamp ... A. 4.
(F) Château de Madrid ..... B. 2.
(G) Pavillon d'Armenonville ..... C. 1.
(H) Pavillon de la Cascade ..... A 4
B
C
Avenue du Bois de Boulogne
Route de la Reine
Avenue de Neuilly
Porte Maillot
Boulevard Maillot
Porte Maillot
Boulevard Richard Wallace
JARDIN D'ACCLIMATATION
Porte Dauphine
Metro N°2 Ste Dauphine
Metro N°1 Ste Maillot
Metro N°1 Ste Marguerite
Metro N°1 Ste Marie
Metro N°1 Ste Porte Maillot
Metro N°2 Ste Porte Dauphine
Metro N°2 Ste Porte Maillot
Ch.de St James
Pte de Neuilly
St James
Pte St James
Madrid
Pte de Madrid
Cercle du Bois de Boulogne
Pont de Puteaux
Bd Richard Wallace
Puteaux
Ile de Puteaux
Benesbapatelle
Route de Suresnes
Champ d'Entrainement
Route de la Reine
Allée de la Reine Marguerite
Allée de Longchamp
Allée de Suresnes
Allée de Sablonville
Allée de la Muette
Allée de Bagatelle
Allée des Acacias de la Bagatelle
Allée des Sycomores
Allée des Tilleuls
Allée des Poiriers
Allée des Marronniers
Allée des Pins
Allée des Cascades
Allée de la Source
Allée de la Cascade
Allée de la Vierge
Allée de Bercaud
Allée de Longchamp
Allée de Neuilly
Allée de Boulogne
Allée de Sablonville
Allée de la Muette
Allée de Passy
Allée de Auteuil
Allée de Boulogne
Allée de Auteuil
Allée de Auteuil
Allée de Auteuil

the *Salon des Artistes Décorateurs*, the *Salon des Femmes Peintres et Sculpteurs*; the *Salon de l'Automobile*, the *Salon de l'Aviation*, the *Concours Hippique*, etc.

The **Petit-Palais** or **Palais des Beaux-Arts de la Ville de Paris** (Av. Alexandre-III; daily, exc. Mon., from 10 a. m. to 4 or 5 p. m.; adm. 2 fr.) was built for the Exhibition of 1900, by Girault. — Facade : 420 ft. long. — On the r. of the central porch, The Four Seasons, by L. Convers; on the l., The Seine and its Banks, by Ferrary. — On the tympanum, The City of Paris surrounded by the Muses, by Injalbert; on the r. and l. of the porch, in front of the cupola, the Genius of Painting and the Genius of Sculpture, by Saint-Marceaux.

Petit-Palais.

Rotonde (at the entrance). — In the centre, St George by *Frémiet*. In the corners, *Marquest* : Art, and *Blanchard*: Science. — The cupola is adorned with allegorical paintings : Soul, Material, Plastic Mystic, by *A. Besnard* and on the other side, various paintings by *Maurice Denis*.

Galerie Sud de Sculpture (on the r.). — Ceiling : Triumph of the Republic, by *Roll*. — In the middle : *Frémiet*, Dugueslin; *Quillivic*, Little Darling; *J. Boucher*, Before the Sea; *Barrau*, Salambô and Mâtho; *Etcheto*, Villon; *Suchetet*, the Rape; *Desbois*, the Woman with a Bow; *Larche*, Storm. — On the r. : *Sicar*, Agar; *Verlet*, Orphae's sorrow; *Vital Cornu*, Mme Roland; *Barrias*, Bernard Palissy; *Gaudez*, Lully as a child; *Berteaux*, Psyche; *Vermare*, Pierrot; *Boucher*, Hay-maker; *Frémiet*, Joan of Arc; *Favre*, Regrets. — On the l., when returning towards the entrance : *Vannier*, Rest; *Turcan*, bust of Houdon; *David d'Angers*, bust of Saint-Just; *Claude Vignon*, his own bust; *Mérite*, Woop; *Debrie*, A new pull; *Arnold*, Lilette; *Landowsky*, Hymn to Dawn.

Rotonde or **Salle Dalou**. — Works of **Dalou* (1838-1902); models and sketches, busts, basso-relief (The Unit of the Peoples), etc.

Galerie de Peinture (we proceed from r. to l.). — SALLE I : temporary exhibition of modern drawings. — In the middle, *Marquet*, Nacked woman; on the l., *Dalou*, Study for his Silen.

SALLE II. — *Roll*, Exodus; *Jean-Paul Laurens*, St Bruno refusing the gifts of Count Roger; *Willaert*, Couvent of Beguins in Termonde; *Pierre*

Laurens, Portrait of Jean-Paul Laurens; *J.-P. Laurens*, Proclamation of the Republic in 1848; *Falguière*, the Woman with the Fan; *Carolus-Duran*, Portrait of Falguière; *Cazin*, Feast evening; *Carolus-Duran*, Baron d'Ezpeleta; *Falguière*, the Artist's country-house; *Carolus-Duran*, Mme de Lancey. — In the middle, *P. Roussel*, Nonia, dancing girl in Pompei (bronze).

SALLE III. — **Thaulow*, Village in Norway; *Fr. Flameng*, Portrait of Mme Soyer; *Dawant*, Mr. Demont; *Roll*, During the Summer; *Gabriel Ferrier*, Portrait of Déroulède; *Friant*, Remembrance; *Guillonet*, Presage (Mauresque Marriage); *Truchet*, Aesthetic evening party; *Paul Buffet*, the Pond; *Roll*, Mr. Alphand, Mr. and Mrs. Thaulow; *J. Weber*, Three good friends; *Dinet*, Madman; *Morisset*, In the trench; *Gourdault*, Walk on the beach; *Humbert*, Colonel Marchand; *Chabos*, the Girl with nenuphars; *J. Bail*, Cindrella; *Gourdault*, During the mass; *Chartran*, Venezia; *Baschet*, Henri Rochefort; *J. Béraud*, At the club; *Paul Dubois*, bronze bust of Pasteur; *Guillaumin*, the Road to the Valley; *Sistet*, the Church of Moret; *Rodin*, bust of Alp. Legros; *Legros*, Manet; *Jongkind*, Moonlight at Dordrecht; *Manet*, Ed. Duret; *Rodin*, marble bust of Victor Hugo; *Lépine*, the Seine at Passy; *Pissaro*, Pont-Royal; *Monticelli*, Meeting in a park, in the Valois time; *Courbet*, Firemen hurrying to a fire; *Sisley*, Chestnut-trees alley at Celle-Saint-Cloud; the Tug-boat; *Legros*, bust of Woman; *Lebourg*, the Pont-Neuf; *Mary Cassat*, Little Girl; *Monet*, Sunset at Gavancourt; *Renoir*, Mme Berthe Morizot and her daughter; *Paulin*, bust of the painter Guillaumin; *Cazin*, Mesnival.

In the centre : Caïn and Abel, by *Falguière*; show-case with old castings from *Barye*; bronze works by *A.-A. Hébrard*, by *Dalou*; Bacchanalians fighting, by *Falguière*.

SALLE VIII. — 4 panels by *Carrière*, for the Mairie du XII^e^ arrond. — *Ten Cate*, Paris, as seen from the heights of Montmartre; *Carrière*, Portrait of a Woman and her Child; *Lebourg*, La Cité; *Fantin-Latour*, Temptation of St Anthony, Faust; *Lépine*, Pont des Arts. In the corners, *Rosso*, the Golden Era (wax); *Paulin*, bust of Renoir (bronze); *Rodin*, Head of Balzac, the Burghers of Calais (grit-stone).

SALLE IX. — *Montenard*, Shepherd in the Crau d'Arles; *Doigneau*, Ronde des Bigoudennes; *Lhermitte*, the Halles; *Gagliardini*, Rive Heureuse; *Mary Cassat*, the Bath; *M. Chabas*, Port-Manech; *Lebourg*, Notre-Dame de Paris; *Auburtin*, Singing on the water; *Zo*, the Market of the Encarnacion in Sevilla. — In the middle, Lost Paradise, marble work by *Gautherin*.

SALLE X. — *John Lewis Brown*, Rider; *J.-E. Blanche*, the Mandarine, the Child with the Doll, the Flower-pot, Jules Chéret; *Tissot*, Girl; *Guillaumet*, Arabian scene; *J.-E. Blanche*, the painter Zuloaga; *Cottet*, Sea landscape; *Flameng*, A. Rodin; *Miller*, the Merchant of toys; *J.-J. Weerts*, Mr. Waltner; *Mary Cassatt*, Portrait of M. D.; *Raffaelli*, Scottish Fishermen; *Besnard*, Francis Magnard; *Raffaëlli*, Hôtel des Invalides; *Spenlove-Spenlove*, Last Journey; *Mary Cassatt*, Mlle C. — In the middle, Jeannette, a marble by *Baffier*.

SALLE XI. — *Balande*, Netmender; *Mlle Dufau*, the See-saw; *Tatouche*, Bathing woman; *Adler*, Rough weather on high-sea; *F. Sabatté*, the Tombs; *D. Lucas*, « Pardon » at Saint-Cado; *Aman-Jean*, Girl; *D. Lucas*, At noon-time with country people; *Gaston Latouche*, Parc de Versailles; *Granchi-Taylor*, Crabs fishers; *Cottet*, Low mass in Brittany; *Renard*, the Republic; *Rochegrosse*, On the street; *Adler*, the Soup of the Arm people; *Aman-Jean*, Young woman; *Dechenau*, A good prize; *Henri Martin*, His son; *Gaston Latouche*, Temptation of St Anthony; *Gervex*, the Birth of Venus. — In the middle, *Georges Leroux*, To the Heroes of the World War; *Dauchez*, the Coast at Plomarch; *Avy*, White ball; *Demont*, Eurydice.

SALLE XII. — *Maurice Denis*, Motherhood; *Roussel*, Facing the sea;

Lévy-Dhurmer, Motherhood; *Le Sidaner*, Trianon, the main courtyard at Versailles; *Simon*, the Visit; *Raphaël Collin*, Solitude; *Lévy-Dhurmer*, Clemenceau; *R. Ménard*, Driads, Antic Land; *Billotte*, Environs of Nanterre; *Bourdelle*, Study; *Simon*, Nausicaa; *Le Sidaner*, Pont des Soupirs in Venice; *Maurice Denis*, Bathing women; *Lepère*, Along the shore; *Van Dongen*, Portrait.

SALLE XIII. — Alternate exhibitions. — In the middle, Woman leaning on a stela (stone), by *Bartholomé*.

We proceed then to the Galerie N. de Sculpture.

Galerie Nord de Sculpture. — Ceiling : Scenes of French History and the History of Paris, by *Cormon*. — Sculptures (we start at the rotunda near the entrance) : *Frémiet*, the Linkman; *Labatut*, Ephraïm Levit; *Craux*, the Three Graces and Cupid; *Guillaume*, Orphae; *Vital-Dubray*, the Empress Josephine; *Carpeaux*, model of a monument to General Moncey; *Allouard*, Richelieu before La Rochelle; *Octobre*, Remorse; *Daillion*, Adam waking. — On the l. (starting at the rotunda) : *Mathet*, Consolation; *Aubé*, Dante; *Roger Blochet*, Hunger (bronze); *Boisseau*, Fruit of the War; *Richer*, Tres in una; *Larche*, Fleur des Pres (bronze); *Barreau*, Diana the Huntress; *Quillivic*, Young Bigoudenne (bronze); *Alaphilippe*, the Lady with the monkey; *Cardion*, Filial piety. — On the r. (on our way back to the rotunda) : *Fever*, Offering to Venus; *Boucher*, Tender Feelings, Joan of Arc; *Barreau*, the Poet's Vision; *Gardet*, the Flag; *Cornu*, the Nest (wood); *Boucher*, the Thought; *Bartholdi*, reduction of a monument erected in Basle (War of 1870); *Fournier*, the Watchman.

Rotunda or Salle Carrès. — Enamelled plaster casts and sandstone busts and heads, by *Jean Carrès* (1855-1894), presented by Hoentschel.

On the r. (E.) of this room is a gallery for temporary exhibitions; it comprises the **Galerie de la Médaille Française** : medals, medallions and plaquettes (XVI-XIX c.); besides, some paintings : *Jonas*, the Old Fairies; *Chigot*, May in Normandy; *Carrier-Belleuse*, Young woman on the dawns; *Olive*, the Evening; *Gervais*, Sun bath; etc.

Rotunda. — *Aug. Leroux*, the Juggler; busts and decorative pannels.

A stair-case leads up from this rotunda to the ground-floor, in the ***Galerie d'Estampes modernes** : fine collection of modern French engravings, namely from *Baerssen*, *Brunet-Debaines*, *Chahine*, *Chéret*, *Cottet*, *Fantin-Latour*, *Raffet*, *Rodin*, *Steinlen*, etc.; works from the Sèvres porcelain manufacture; portraits of wellknown personages from the XIX c.

Salle Ziem : 35 paintings, 41 water-colours, album studies by Félix Ziem (1821-1911); portrait of Ziem, by *Ricard*; bronze bust (lost wax) of Ziem, by *Ségoffin*.

SALLE HENNER : valuable works of the master : Joseph Bara, Christ on the Cross, the Entombment, Eclogue; in addition, some twenty paintings : portraits, landscapes, studies, sketches; bust of Henner by *Paul Dubois*, presented by Mr. Jules Henner, a nephew of the master.

SALLE HARPIGNIES : Pastels, watercolours and drawings by *Odilon Redon*; — terracottas and plaster-casts by *Maillol*. — Water-colours by *Henri Cross*, *Jongkind* and *Rodin* (Zoubaloff gift).

SALLE ZOUBALOFF. — Paintings by *Harpignies*; vases, dishes, etc., by *Henri Husson*; wax-works and original plaster casts by *Barye* (Zoubaloff gift).

Charming courtyard with ornamental basins, flower-plots and a gallery of frescoes by *Baudoin*.

On the S. front of the palace (entrance at the S. W. corner, Cours-la-Reine), the gallery houses the ***Collection Dutuit**, bequeathed by the brothers Eugène and Auguste Dutuit to the City of Paris, and comprising a rare collection of works of art and a library.

We proceed through a hall (with some sculptures) and we enter on the r. making our way to the staircase.

1ST FLOOR. — **Hall** : 2 panels of tapestry from the Savonnerie; in the middle of the hall, Egyptian bronze.

Room I. — Wood panels from the Château de Marly. — Paintings from the Flemish and Dutch schools. — From l. to r. : *Rubens*, the Rapt of Proserpine (sketch); *Van de Velde*, Mercur and Argus; *Van Goyen*, Inn near a canal; *Jean Steen*, The little gatherer; *Teniers*, Smoking-room; *Van de Velde*, Sea landscape; **Terburg*, the Betrothed; *Maes*, Lace-maker; **Van der Neer*, Sunset; *Gonzales Coques*, the Meal of the artists; *Rembrandt*, the Man with the Dog; *Jordaens*, Diana resting; *Janssens*, the Housewife; *Metzu*, the Lady with the harpsichord; *J. Ruysdaël*, the Stream; **Hobbema*, the Mills; *Pot*, portrait of a man; *Hobbema*, Path in a wood; *Ruysdaël*, Environs of Harlem; *Wouwermann*, Riders halting. — Screen : *Teniers*, Smoker; *Van Mieris*, the Interrupted Song; *Ad. van Ostade*, Women reading a letter; *Teniers*, Lecture. — Screen : **Cuyp*, Pasture; *Teniers*, Countrymen in front of an inn; *Metzu*, Dressing. — *Van de Velde*, Watering-place; *Van Goyen*, Landscape.

In the middle : 1st show-case : China wares; 2nd show-case : pottery ware from Asia Minor, and Hispano-Moresque pottery.

ROOM II. — Three beautiful XV c. tapestries from Brussels (History of Alexander and Nicklas, king of Caesair). — From l. to r. : 4 show-cases with XV c. Italian ceramics; furniture by Boule (XVIII c.); *box-wood statuette representing a Lady (Burgundian school, XV c.); cupboard (French work, XVII c.). — Show-case; Venetian glassware (begin. of the XVI c.); showcase : Chinese and Japanese earthenware; show-case : ceramics by *Bernard Palissy*; show-case : earthenware from Rouen, Sceaux, etc.

In the middle : 1st show-case : Limoges enamels, by *Pierre Reymond* (triptich and cup), *Léonard Limosin*, *Jean de Pénicaud*. — 2nd show-case : Limoges enamels by *Jean de Pénicaud* (*Adoration of the Magi), *Jean Courtois* (Descent from the Cross). — 3rd show-case : *Oiron earthenware (candlestick in use under Henri II, and also two very rare XVI c. feeding-bottles. — 4th show-case : relicary (XII c. Mosan art) ; XIII c. processional Virgin from the abbey of Ourscamp; ivory casket (Byzantine work from the XI c.); 2 dyptichs (ivory; the Life of the Christ; XIV c.); XVI c. ivory crosier; enameled crosier. — 5th show-case · small bronzes, tins, the so-called **Luther's cup**, jewellery.

ROOM III. — Louis XV woodwork. — XVIII c. furniture (carved and gilt *wood screen; *clock, by Lepaute). — From l. to r., drawings by *Fragonard* (the Shady Alley); painting by *Poussin* (Massacre of the Innocents), drawings by *Guardi*, *Hubert Robert*, **Pater* (Society in a park), paintings by *David* (the Death of Seneca), *Claude Gellée* (Sunset), *Boucher* (Happy mother), *Tiepolo* (Alexander and Bucephalus); drawings by *Watteau* (the Pilgrim, the Savoyard and the marmot, studies of heads); drawings by *Ingres*. — On the window-sides; *Boucher* (Young Woman), *Oudry*, *Leprince*, *Greuze*, *Prud'hon*; basso-relief by Clodion.

In the middle, 1st show-case : silverware, terracotta (group) by *Clodion*; 2nd show-case : earthenware and jades; 3rd show-case : Bacchanalian (terracotta) by *Clodion*, earthenware, bonbonnières.

Rotunda. — Drawings, water body colours; at the cupola decoration, by *Maurice Denis*, representing the History of Art (1927). — From there, we go down to a room at the groundfloor : furniture, 2 panels by *Hubert Robert*; Aubusson tapestry.

Retracing our steps to the entrance, we proceed to the upper floor where are the important *library* and the antics : terracottas, jewellery, etc.

Leaving the Petit-Palais we proceed down the **Champs-Elysées**. On arriving at the Pl. de la Concorde, we note the beautiful marble groups by *Guillaume Coustou*, known as the Marly Horses.

The **Place de la Concorde**, one of the finest and most spacious places in the world, date, as it is actually, from 1854. From 1763 to 1792 it was styled *Place Louis-XV* (at that time a statue of Louis XV was to be seen in the place). In 1792, the place was named *Place de la Révolution*; here was guillotined Louis XVI, on Jan. 21st. 1793, near the entrance to the Tuileries, and later on the queen Marie-Antoinette, at the beginning of the Champs-Elysées (Oct. 16 th.). Until May 1795, many people were also guillotined there, namely Charlotte Corday, the Girondins Danton, Philippe-Egalité, Hébert and Robespierre. In 1795 the place was styled Place de la Concorde.

Place de la Concorde.

In the middle stands the **Obélisque de Louqsor**, brought from the temple built by Ramses II (XXI c. B. C.) in Thebes, upper Egypt, and presented in 1831 to Louis-Philippe by Mehemet-Ali.

It is a pink syenite monolithic stone, 76 ft. high, weighing ab. 5,000 hundred kilograms, and bearing on its four faces hieroglyphs depicting the deeds of Ramses II. The pedestal is in Lanildut granite-stone (Finistère) and on its monolithic block are engraved two inscriptions and designs indicating the work which was done by the engineer Lebas, who ordered the transportation from Louqsor (1831) and the erection of the monument (1836).

Fronting the obelisk have been erected on two sides two graceful fountains, imitations of those on the St Peter Place in Roma,

by Hiltorf, each comprising three superposed basins, the lower one being 16 m. 50 in sectional area. The statues represent the fluvial navigation.

Round the place and crowning eight stone pavilions (built during the XVIII c. by Gabriel) have been erected the statues of the principal French towns; Lyons and Marseilles, by *Petitot*; Bordeaux and Nantes, by *Collonet*; Rouen and Brest, by *Cortot*; Lille and Strasbourg, by *Pradier*.

In the N., the Pl. de la Concorde is lined by two beautiful buildings with Corinthian colonnades : at the pediments, remarkably fine and graceful sculptures.

These two mansions, built 1763-1772, after *Gabriel's* designs are both 96 m. long and 25 m. high; formerly provided for the residence of ambassadors and foreign visitors of quality, they were used as store-rooms until 1806; then the one on the r. became the **Ministère de la Marine**, the one on the l. was occupied by the *Hôtel Crillon*.

In the Rue Saint-Florentin (N° 2; to the r. of the Ministère de la Marine) stands the former *Hôtel de la Vrillière*, built by Chalgrin during the XVIII c.; here resided in 1814 the Emperor of Russia, and here died Talleyrand in 1833.

In the S. the place is lined by the Seine, spanned by the *Pont de la Concorde* built 1788-1790, by Perronnet; the upper part was built with stones taken from the Bastille. This brigde is under complete reconstruction (1929). — In the E. lies the Jardins des Tuileries.

Between the two mansions opens the r. Royale, coming to an end near the Eglise de la Madeleine.

We follow this thoroughfare (lined with XVIII c. mansions and fine shops) as far as the Pl. de la Madeleine, from which (to the r.) the GRANDS BOULEVARDS stretch away to the Bastille. With motor omnibus E. plying along them, we follow the line of the old town walls. Opened up from one end to the other as long ago as the reign of Louis XIV, they only assumed their present appearance after the Revolution. Up to this time it was only a broad walk lined with aristocratic gardens and convents. The *Boulevard de la Madeleine*, *des Capucines*, *des Italiens* and *de Montmartre* form the most handsom and animated part of this long artery, to which the numerous cafés, with their rows of outdoor tables (*terrasses*) encroaching on the side-walk, impart a characteristic appearance.

The **Place de la Madeleine** (for the church, see p. 65) is adorned with the *Monument to Jules Simon*, by D. Puech, and in its S. W. corner by the *Monument to Victorien Sardou*, by Bartholomé.

The *Boulevard de la Madeleine*, 220 m. long, extends from the place as far as the Rue Cambon (on the r.) and the Rue Caumartin (on the l.).

The *Boulevard des Capucines*, 440 m. long, extends from this point as far as the Pavillon de Hanovre (on the r.) and the Rue

de la Chaussée-d'Antin (on the l.). — R. side as far as the Place de l'Opéra : Rue des Capucines (at No 19, the *Crédit Foncier de France* occupies XVIII c. mansions); small *Théâtre des Capucines*; Rue Daunou : *Théâtre Daunou*. — L. side : the *Olympia*; Rue Edouard-VII (at the and of this street, *Place Edouard-VII* with the equestrian *statue of Edward VII*, by Landowski, and *Théâtre Edouard VII*); the Grand-Hôtel, the restaurant and Café de la Paix.

We cross the Place de l'Opéra. — Beyond this place, the *Boulevard des Italiens* (with numerous important moving-pictures theatres) continues the Boulevard des Capucines. On the r. : the *Crédit Lyonnais*; the Rue Marivaux, ending near the **Opéra-Comique**. Distroyed by the fire in 1887 and rebuilt in 1899 by L. Bernier, the Opéra-Comique is decorated, within, with paintings and sculptures of small interest. Farther on, the Boulevard des Italiens passes by (on the r.) the *Rue de Richelieu*.

The *Boulevard Montmartre* continues the Boulevard des Italiens : on the r. is the *Théâtre des Variétés*; on the l., the *Nouveau-Théâtre*, and the *Musée Grévin* (wax-work figures of political or literary celebrities, scenes from the Revolution, reproduction of the Catacombs, episodes of the Great War, etc.).

SECOND DAY

Route Plan for the Second Day.

Morning. — *Saint-Germain-l'Auxerrois, the Halles* (Central Markets), *Saint-Eustache, Banque de France, Jardin du Palais-Royal. Théâtre-Français.*
Afternoon. — *The Louvre* (*Palace and Museum*), *Place du Carroussel, Musée des Arts Décoratifs, Jardin des Tuileries, Eglise Saint-Roch, Opéra.*

We start, in the morning, from the Rue du Louvre, in front of the Colonnade du Louvre, (on the r.); on the l. is the Place *Saint-Germain-l'Auxerrois*; opposite flows the river, with the *Pont-Neuf*, on which stands the *statue of Henri IV*, on the l., and the *Dôme de l'Institut*, on the r.

The **Palais du Louvre**, one of the largest and most stately palaces in the world, and the greater in Paris, was commenced by François I on the site of the older building bearing the same name under Philippe Auguste and Charles V. It was added to by Henri II, Catherine de Médicis, Henri IV, Louis XIII, Louis Louis XIV and Napoleon I, being completed and joined to the Tuileries by Napoleon III; it comprises at present : (1) a rectangular block of buildings surrounding a paved inner courtyard. some 393 ft. square; (2) two galleries extending westwards in continuation of the N. and S. sides of the above, and flanked on either side by parallel buildings, forming long outer wings and joined transversely by inner galleries; (3) the extension towards the Tuileries of the said outer wings forming single galleries. The total length from the E. colonnade to the Arc du Carrousel is about 590 yds; the two palaces, together, are 750 yds long. On the outside, the E. extremity is adorned with a celebrated **colonnade**, built under Louis XIV by Claude Perrault and forming the first storey of a façade 182 yds long by 82 to 85 ft. high. The inner façades, in the square courtyard, are the most admired for their sculptural effect; they date from the time of François I to the reign of Louis XIII. The finest is the W. façade, erected in the last years of the reign of François I and under Henri II, by Pierre Lescot, together with the adjoining part of the S. façade. On this side stood the original Louvre, occupying only one quarter of the actual Cour Carrée, in which the perimeter of the foundations, brought to light in later years, is marked out on the pavement by lines of white and green marble. The chief sculptures are by Paul Ponce, Pierre Sarrazin and Jean Goujon. The carvings on the other façades are by Ramey the elder and Coustou the younger. Under the pavilions in the centre of each façade, there are archways with three vaults; the best worthy of notice, the Passage de l'Horloge, or de Sully, in the centre of the W. façade, gives access to the Square du Carrousel, flanked on the N. and S. by porticoes surmonted by the statues of illustrious Frenchmen. These porticoes, together with the stories above them, date chiefly from the time of Napoleon III.

Of the long wings connecting the Louvre with the Tuileries, that along the Seine dates from the reign of Henri IV, who first bethought himself of uniting the two palaces. The second, that to the N., along the r. de Rivoli, was built under the two Napoleons. The first is the handsomer of the two, in spite of its lack of unity, due to the somewhat different designs of the successive artists entrusted with the work, and to the embellishments executed in recent times. Between the Louvre and the Tuileries,

this wing is pierced with a threefold archway for the passage of pedestrians and vehicles. To this has been given the name of Guichet des Saint-Pères; it opens out almost opposite the Pont des Saints-Pères. Above the central archway is a bronze group, by Mercié (1875), the Génie des Arts. Facing the r. de Rivoli, under the Pavillon de Rohan, is a corresponding set of archways, but far less stately. The gallery facing the river is joined to the buildings of the Cour Carrée by a façade turning inwards at r. angles and styled the Pavillon Henri IV, after the monarch in whose reign it was completed.

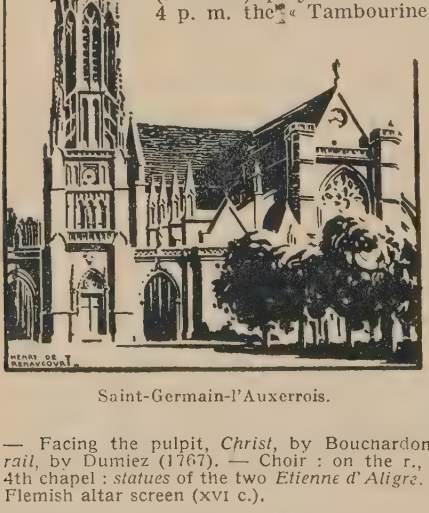
Louvre : Pavillon de l'Horloge.

The Tuileries, built by Catherine de Médicis after the plans of Philibert Delorme and Jean Bullant, was the residence of the French Sovereigns from the time of the Revolution onwards. It was set on fire during the Commune, in 1871. Of this palace, on the site of which have been laid out ornamental gardens adorned with statues, the sides wings alone remain standing. Part of the N. wing was built by Napoleon I, the S. wing, by Henri IV and Napoleon III, who added to it the Salle des Etats. Each of them terminates in a large pavilion : the Pavillon Marsan, to the N., burnt down in 1871 and rebuilt from 1872 to 1877, and the Pavillon de Flore, to the S., reconstructed in gorgeous style under Napoleon III. — The flowerbeds laid out in the French style within the gilt railings of the Louvre form what is called the *Jardin de l'Infante*. Here are to be seen the statues and monuments of *Velasquez*, *Meissonier*, *Raffet*, *Boucher* and *Gérôme*.

Turning away from the Colonnade du Louvre, we cross the square and enter the church of Saint-Germain-l'Auxerrois.

Saint-Germain-l'Auxerrois, a XII and XIII c. building, modified during the XV c. and again during the XVIII c., and finally restored under Louis-Philippe, has a XV and XVI c. facade with a beautiful porch (built in 1439 by Jean Gaussel), sur-

mounted by a balustrade and adorned with frescoes on a gold background, by Mottez. The main doorway is of the XIII c. The porch of the S. transept (XV s.), remarkable fort its carvings, was restored in 1878; on the top St-Michael by *Marochetti*; XII c. steeple. — The chime of bells (restored) plays twice a day, at 11 a. m. and 4 p. m. the « Tambourine », from *Rameau*, the « Marche de Turenne » and an old song, from *Chapuis*.



Saint-Germain-l'Auxerrois.

In the interior, chapels of the XV c. and XVI c., choir of the XIII c.; some portions, of the XIV c. — On the l. of the porch, former *Salle des Archives*. — On the r., *Chapelle des Catéchismes* : altar screen in which has been framed a XIV c. *Tree of Jesse*. — *Stained-glass windows* of the XV c. and XVI c. (in the transept). — **Churchwarden's Pew** (XVII c.), an admirable piece of carpentry by Fr. Mercier, after the designs of Lebrun and Ch. Perrault. — Facing the pulpit, *Christ*, by Bouchardon. — Wrought iron *choir rail*, by Dumiez (1767). — Choir : on the r., graceful XV c. doorway; 4th chapel : *statues* of the two *Etienne d'Aligre*. — Left aisle, 4th chapel : Flemish altar screen (XVI c.).

Between the church and the *Mairie du 1er arrondissement* (paintings by Benard in the Marriage Hall) is a *square tower*, erected by Ballu.

Turning our backs to the Seine, we proceed up the *Rue du Louvre* which, after intersecting the r. de Rivoli and the r. Saint-Honoré, passes in front of the *Bourse de Commerce*, a circular edifice built in 1888 by Blondel; here is still to be seen, in the E., a fluted column, some 90 ft. high, which remains from the Hôtel de Catherine de Medicis. — We turn to the r. into the *rue Berger*, at the end of which stands, on the former site of the *Charnier des Innocents*, the pretty *Fontaine des Innocents*, erected in 1549 by *Pierre Lescot* and by *Jean Goujon*, who carved the basso-reliefs. The r. Berger leads to the Halles Centrales.

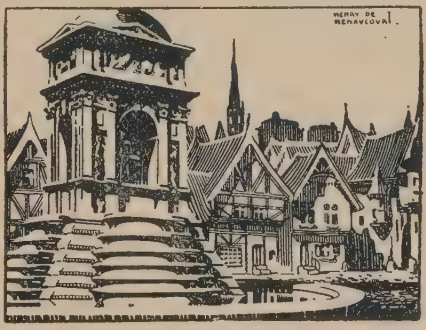
The **Halles** (Central Markets), commenced in 1851, under the direction of and after plans by Baltard, should, when completed, consist of 12 pavilions, divided into two groups of equal dimensions. The E. group, the only one finished, about 180 yds,

by 135 yds, comprises 6 large pavilions (fruit, butter, cheese, fish, vegetables, poultry and game), separated from each other by three wide covered alleys; below are cellars, over 12 ft. high, and an electrical power station.

The Halles are to be seen early in the morning, between 5,30 and 9 a. m., with its tremendous quantities of aliments of every kind brought from all parts of France and Algeria, and estimated yearly to some 50 million kg. of fruit and vegetables, 200 million kg. of meat, 30 million kg. of game and poultry, 55 million kg. of fish, 20 million kg. of eggs, 17 million kg. of butter, etc.

We cross the Halles from S. to N., leaving by the pavilion at the corner of the r. de Rambuteau and the r. Vauvilliers, and come out in front of the Eglise Saint-Eustache.

Saint-Eustache (Rue du Jour) is the most beautiful church in Paris, Notre-Dame being excepted. It is a stately edifice with obvious persistent gothic characters displayed in classical Renaissance style. Commenced in 1532 by Pierre Le Mercier, continued by his son Nicolas then by Charles David, the church was consecrated in 1637. The facade was rebuilt in the XVIII c., then the church was burnt down in 1840 and finally restored by Baltard. Over the apse rises the Campanile of the *Chapelle de la Vierge*, dating from 1640, but destroyed during the Commune (1871) and rebuilt in 1875.



Fontaine des Innocents.

The interior (293 ft long, 143 m. wide; 109 ft high under the key-stone) is divided into 5 naves, and offers a stately appearance. It gives a striking impression, due to the rather queer conception in which it was built: the two side-aisles with a rank of chapels extend below the choir; 48 square pillars are flanked with three stories of columns of different orders.

Several chapels are decorated with paintings, some of which dating from Louis XIII time. — The 11 stained-glass windows in the apse (the Twelve Apostles, the Four Fathers of the Roman catholic church and St Eustache) have been executed by the glass-maker Soulignac. — White marble great-altar with fine sculptures. — Pulpit from 1850, designed by V. Baltard and made by Pyanet. — Pew, by Cartault. — Great organ, one of the most reputed, by Ducroquet.

R. AISLE. — Above the porch, Martyrdom of St Eustache, by *S. Vouet*. — 1st chapel : inscriptions on a black marble tablet, indicating the main

dates of the building. — 3rd chapel, decorated by *Basset*. — 4th chapel : the Marriage of the Virgin, a group by *Triqueti*. — 5th chapel : « Ecce Homo », group by *Etex*.

R. CROSSBAR (S.). — Backing the pier, statue of St John (XIV c.).

CHOIR. — 2nd chapel to the r. : the Entombment of the Christ, by *L. Giordano*. — 3rd chapel : frescoes by *Lazerges*. — 4th chapel : XVII c. frescoes : the Infernal regions, the Invocation, restored by *Séb. Cornu*. — 5th chapel : frescoes by *Pils*.

CHAPEL OF THE VIRGIN : near the entrance, on two marble columns, statues of the Angel Gabriel and of St Michael.

1st chapel in the l. side of the choir (**Tombstone of Colbert*, carved by *Coysevox*) after the designs of Lebrun. — 2nd chapel : on the altar-screen, the Emmaüs Disciples (school of Rubens). — 7th chapel : frescoes by *Barrias* : the Life of St Louis.

L. AISLE. — 1st chapel in the nave (on the way down) : frescoes by *Le Hénoff*, Conversion and Martyrdom of St Eustache. — 4th chapel (holy water fonts), decorated by *Marquis*; painting by *Van Loo*, the Adoration of the Magi.

Among the famous personages buried in the church, we may mention : *Colbert, Voiture, Benserade, Vaugelas, Maréchal de la Feuillade, Admiral de Tourville, Chevert* and the painter *Charles de la Fosse*.

Very fine religious music, on Good Friday especially.

The *Rue Coquillière* leads direct to the *Rue Croix-des-Petits-Champs* in which is the Banque de France.

The **Banque de France**, the bank issuing bank-notes for the French State, and one of the greatest credit institutions in the world, was created in 1800. It occupies the former *Hôtel de la Vrillière* built by Mansart in 1620 and considerably enlarged which was called the *Hôtel de Toulouse* when it was the residence of the Comte de Toulouse, the son of Louis XIV and Mme de Montespan. There still exists the magnificent *Galerie Dorée*, designed by Mansart, carved by Vassé and painted by Fr. Perrier, which is now used for shareholders' meetings. Permission to view can be obtained at the Secretary's Office (Staircase H on the r. of the courtyard).

The *Rue de la Vrillière* leads, on the l., into the *Rue des Petits-Champs*. In the *Place des Victoires*, commenced in 1685, and lined with houses, some of which were constructed from plans by Mansart, stands the *equestrian statue* of Louis XIV, by *Bosio* (1822); the pedestal is adorned with basso-reliefs representing the passage over the Rhine, and Louis XIV distributing military recompenses. — From there, the *rue Vide-Gousset* leads to the *Place des Petits-Pères*, in which stands the church **Notre-Dame-des-Victoires**, a noted place for pilgrimages and the seat of a confraternity. Dedicated in 1629 by Louis XIII to N.-D. des Victoires in commemoration of the capture of La Rochelle (1627), it was commenced by Pierre Le Muet, and achieved in 1740 by Cartault, to whom is due the archway in the Jesuit style.

The very sober interior contains numberless votive offerings. — The vaulting of the Cupola is adorned by a Glory; the crossbars with chapels have been made after plans by Perrault and adorned with painted windows.

On the l., 2nd chapel : monument to Lully, by *Pierre Cotton*. — Choir : richly carved woodworks, and 7 paintings : episode of St Augustine's life. Louis XIII dedicating the church to the Virgin, by *Van Loo*.

To the l. of the Rue des Petits-Champs, the end of the *Rue Vivienne* gives access to the Jardin du Palais-Royal.

The **Jardin du Palais-Royal**, surrounded by façades built in 1871-84, on a uniform plan, by the architect Louis, forms a parallelogram, planted with elms and limes-trees, with flowerbeds and an artificial pond in the centre. Among the statues are *Victor Hugo at Guernsey, by *Rodin*; a bronze copyof Diana with the Roe; The Charmer, by *Thabard*; Mercury, by *Cugnot*. — In the N. ground, « Monument du Génie Latin », by *Jean Magron*, gift of the Republics of South-America to France. — Camille Desmoulins, by *E. Boverie*, near the S. gallery. — The *Galerie d'Orléans* to the S., that of *Valois* to the E., of *Montpensier* to the W., of *Beaujolais* to the N., surround the garden. Until recent years the shops lining these gardens were highly patronised.

The Palais-Royal.

The **Palais-Royal** (no adm.) is, historically speaking, one of the most interesting edifices in Paris.

Built for Cardinal Richelieu, from 1629-1639, by J. Lemercier, it was first styled Palais Cardinal, until 1643. Richelieu died there in 1642, leaving the Palace to Louis XIII. Then Anne of Austria took hold of it, in company of her two sons, Louis XIV, 5 years old, and Philippe d'Orléans; thus the palace was styled Palais-Royal. At this time, the building was enlarged by Mansart. It was given, (in 1672) by Louis XIV to his brother, Philippe I, Duc d'Orléans. After 1763, the architect Moreau was in charge of the building of great adjunctions particularly on the side facing the Place du Palais-Royal. From 1781 to 1786, Philippe Egalité surrounded the gardens with galleries, into which were installed some shops and cafés. Following the

destruction of the Opera by the fire, he ordered the erection of the theatre occupied nowadays by the Comédie Française; the actual Theâtre du Palais-Royal dates from the same time.

The cafés at the ground-floor became then the rendez-vous of the discontented people, and there, on July 13th 1789 Camille Desmoulins shouted his famous call to the arms, prelude to the Revolution. The « Premier Consul » established there the Tribunate (1801 to 1807). In 1852, the palace was the residence of Prince Jérôme, former king of Wesphalia, and later on, that of his son, Prince Jérôme-Napoléon, who stayed there until Sept. 4th 1870, — In May 1871, the palace was set to fire by the Commune; it was rebuilt (from 1872 to 1876) by W. Chabrol.

The Palais-Royal houses now the Conseil d'Etat, the Direction des Beaux-Arts, the Institute of Intellectual Cooperation (Society of Nations) and the Colonial Office.

At the corner of Rue de Valois, a tablet indicates the site of the *Salle de Spectacle du Palais-Cardinal*, inaugurated in 1641, and occupied by Moliere and his troup from 1661 to 1673, and by the Academie Royale de Musique from 1673 up to the fire of 1763.

The most frequented entrance to the galleries and to the gardens is the one opening into the Place du Théâtre-Français, between the theatre and the Palais-Royal.

The **Théâtre-Français** was built by the architect Louis, from 1786 to 1790. It was modified by Chabrol (1860 to 1864), and the inside was entirely rebuilt by Guadet, after the fire of 1900. In the main hall, statues of Talma, by David d'Angers; of the Tragedy (represented by the actress Rachel), by Duret; of the Comedy (repres. by Mlle Mars), by Thomas; and of George Sand by Clésinger; in the lobby, famous **statue of Voltaire* by Houdon. Under the porticoes, facing the Rue Richelieu, 4 *medallions* (Corneille, Molière, Racine, Victor Hugo, all by Denys Puech); on the side facing the Rue de Montpensier, *medallion of Mounet-Sully*, by Bacquet; on the side facing the Palais-Royal, bust of *G. Larroumet*, by Roussel. — At the corner Rue de Richelieu, *statue of Alfred de Musset*, by Antonin Mercié. — In the place, two graceful *fountains*, work of Davioud.

Proceeding along the Rue Richelieu, we may see, on the l. (corner of Rue Molière), the *Fontaine Molière*, by Visconti, erected in 1844 to the memory of the poet who died in the house No 40 in this street (tablet). The fountain is adorned with the statues of Molière, by Seurre, of the « Deep Comedy » and the « Light Comedy », by Pradier.

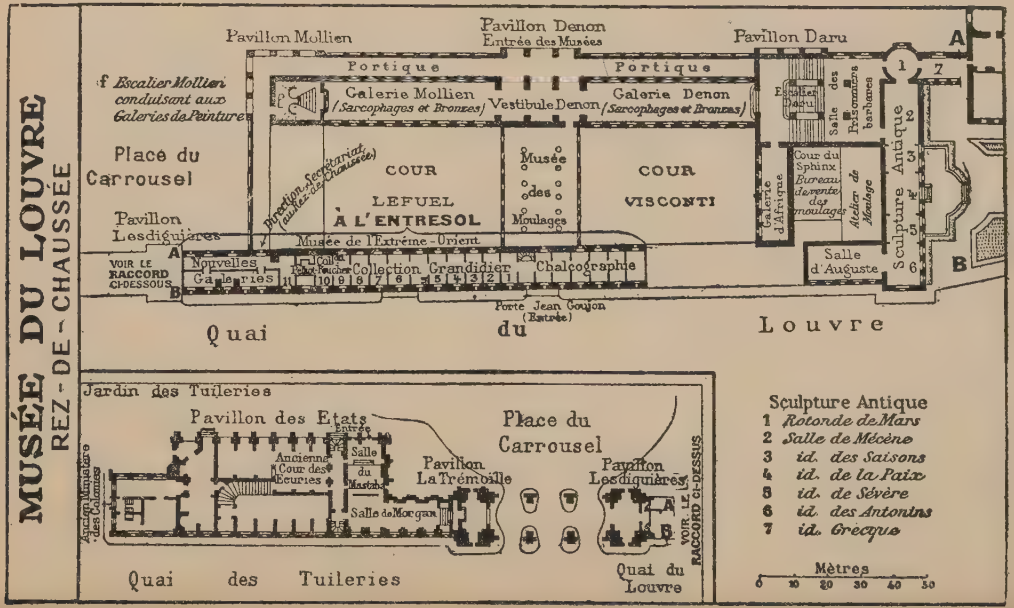
The afternoon is mostly given up to visiting the Louvre Museum.

The Musée du Louvre.

Open daily (Mon. exc.), October-March from 10 *a. m. to* 4 *p. m., April-Sept. from* 10 *a. m. to* 5 *p. m. — Adm.* 2 *fr., free on Sun.*

One hour in the Louvre : — Visitors in a hurry may limit their visit to the following works :

SCULPTURE. *Antique* : Venus of Milo, Victory of Samothrace. *Medieval*


MUSÉE DU LOUVRE
REZ-DE-CHAUSSÉE
Pavillon Mollien
Pavillon Denon
Entrée des Musées
Pavillon Daru
Portique
Portique
Escalier Mollien conduisant aux Galeries de Peintures
Galerie Mollien (Sarcophages et Bronzes)
Vestibule Denon
Galerie Denon (Sarcophages et Bronzes)
Escalier Daru
Salle des Pas perdus barbares
Place du Carrousel
Pavillon Lesdiguières
Pavillon Sécretariat (entrée des Artistes)
COUR LEFUEL
À L'ENTRESOL
Musée des Moulages
COUR VISCONTI
Cour du Sphinx
Bureau de vente des moulages
Atelier de Moulage
Galerie d'Afrique
Sculpture Antique
Salle d'Auguste
VOIR LE RACCORD CI-DESSOUS
Nouvelles Galeries
Musée de l'Extrême-Orient
Collection Grandidier
Chalcographie
Porte Jean Goujon (Entrée)
Quai du Louvre
Jardin des Tuileries
Pavillon des Etats
Entrée
Ancienne Cour des Ecuries
Salle du Manège
Salle de Morgan
Pavillon La Trémoille
Place du Carrousel
Pavillon Lesdiguières
Ancien Ministère des Colonies
VOIR LE RACCORD CI-DESSUS
Quai des Tuileries
Quai du Louvre
Sculpture Antique
1 Rotonde de Mars
2 Salle de Mécène
3 id. des Saisons
4 id. de la Paix
5 id. de Sévère
6 id. des Antonins
7 id. Grecque
Mètres
0 10 20 30 40 50

and Renaissance : Tombstone of Philippe Pot (salle Beauneveu), The slaves, by Michael Angelo (salle Michel-Ange), *Modern*; Condé, by Coysevox (salle Coysevox). Houdon's works (salle Houdon).

PAINTING : the Salon Carré, the Grande Galerie (especially the Tribune), the works of Lorrain and of Poussin in the Galerie Mollien, the Salle Rubens, the works of Corot and of Millet in the Collection Chauchard. — The pastels by La Tour. — Ingres, Delacroix, Courbet (Grande salle française du XIX^e^ s.). The French XVIII c. in the Galerie Daru, and particularly the Sailing for Cythera, by Watteau. — The GALERIE D'APOLLON.

We enter by the door of the Pavillon Denon, on the S. side of the Place du Carrousel.

Important. — The greater part of the Louvre collections are not confined to any distinct part of the building, that can be reached without passing through other portions of the Museum. The classification adopted by us enables the visitor to go through the building from end to end without waste of time.

Numbers in brackets placed after the names of rooms (when the names of these rooms are not indicated on the plan) enable the visitor, by referring to the plan, to find out his position and modify his itinerary if desired. The numbers on our plan do not correspond with the official numbers of the different rooms.

Ground Floor. — Sculpture antique. — Entrance Hall. (cloakroom). To r. and l., 2 galleries leading to the Museum.

Gallerie Mollien (on the r.) : Byzantine mosaïcs, brought back from Phœnicia by Renan. Greco-Phœnician sarcophagi. — **Galerie Denon** (on the l., and the one we follow) : fine bronze casts; sarcophagi. — Ascending a few steps, we find on the r. the entrance to the **Salle d'Afrique** : Greek and Roman antiquities from North Africa. On the l. small bust of *Ptolomy*. — We come back to the landing and walk down a few steps.

Salle des Prisonniers Barbares (coloured marbles). Facing the entrance, Minerva restored as Rome. — From r. to l., Empress; African Fisherman; Barbarian Prisoners standing on each side of a third one (seated).

Rotonde de Mars (1). — Ceiling by Mauzaisse; carvings by Michel Auguier. — In the centre, *Mars* or *Achilles Borghèse*. — From r. to l., Athlete (styled Pollux); Greek Poet; Mars victorious; Apollo (restored) as Bonus Eventus between two Mercuries; stand for a candelabrum styled Altar of the Twelve Gods; Sosibios Amphora.

Salle de Mécène (2). — Ceiling by Meynier and Biennoury. — Roman *bas-reliefs*. — Busts dating from the later period of the Republic.

Salle des Saisons (3). — Ceiling by Romanelli. — In the centre, statue miscalled *Julian the Apostate*. — On the r., *Mithraic bas-relief*; bust of Constantine; Germanicus. — On the l., busts and statues.

Salle de la Paix (4). — Ceiling by Romanelli. — In the centre, Julia Mammæa. — On the r., carved wooden door dating from 1658.

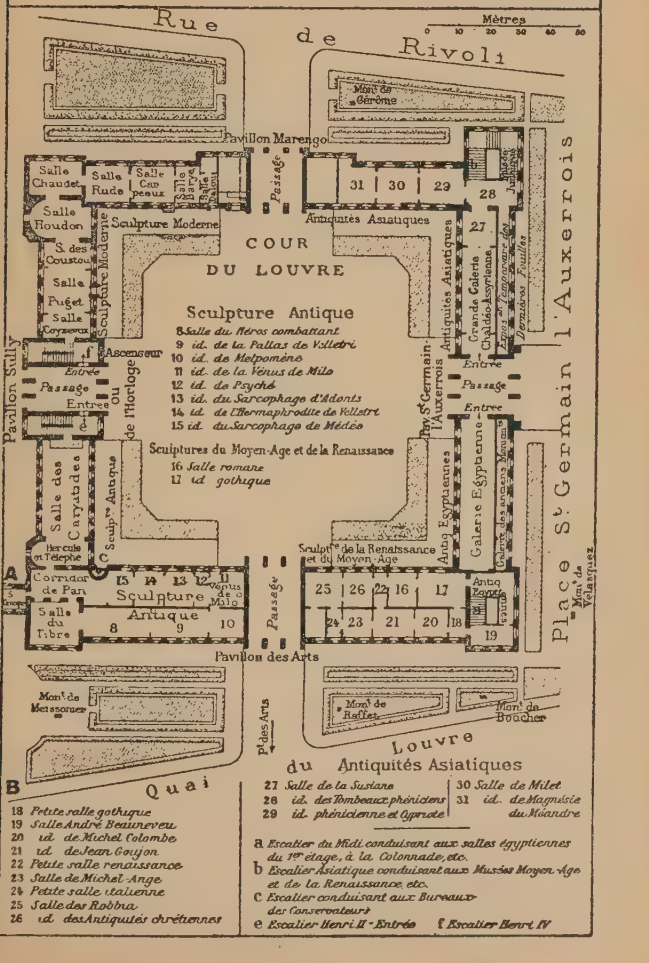
Salle de Septime-Sévère (5). — Ceiling by Romanelli. — In the centre. Roman married couple as *Mars* and *Venus*. — On the r., bust of *Antinoüs*; statue of *Pertinax*. — On the l., busts of *Caracalla*; statue of *Caninius*.

Salle des Antonins (6). — Ceiling by Romanelli. — In the centre, bust et *Antinoüs* as Osiris, statues of *Marcus Aurelius*, of Trajan. — On the r. statues and busts of *Marcus Aurelius, Faustina, Lucius Verus*. — On the l., head of Lucilia (Carthage); busts of Antoninus, of Faustina the Younger, etc. Part of this room, in the XVII c., was the bedroom of Anne d'Autriche; the other portion was used by that queen as a study, wherein she consulted with der Ministers of State.

Salle d'Auguste. — Ceiling by Matout. — In the central part admirable head of *Antiochus III*; busts of *Mœcenas* and *Pompey*; Orator, as Mercury; busts of *Agrippa*, *Rome* and *Octavia*. — To r. and l., statues of Claudius,

MUSÉE DU LOUVRE

REZ-DE-CHAUSSÉE



Nero, Caligula, Germanicus, Tiberius. — Between the 2nd and 3rd windows, bust of Vespasian. — In the hemicycle, statue of *Augustus*.

A return is made to the Rotunda, whence access is gained (on the r.) to the **Salle Grecque**, or **Salle de Phidias** (7). — On the ceiling, Diana imploring Jupiter, by Prud'hon. — In the centre Juno (v c. Samos), antique statues of Apollo; Head of Apollo. — W. wall, on the r., *Procession of the Great Panathenæans*; Metopes from the Temple of Jupiter at Olympia. — S. wall, funeral stelæ. — E. wall, bas-reliefs of the v c. B. C.; funeral stela of *Philis*; Lions crouching (Isle of Thassos). — N. wall, *Alexander the Great* (fragment of a torso); funeral loutrophor; Head of Dimeter; Niobe (Patras); *Metope from the Parthenon*; Minerva from Crete.

Venus of Milo.

Through the Corridor de Pan and to the r.:

Salle du Tibre. — R. wall, Satyrs bearing a frieze. — In the centre: *Father Tiber*; to r. and l., *Fauns playing the Flute*; *Diana the Huntress*; *Silenus bearing an Infant Bacchus*; *Crouching Venus*. — On the side of the windows, Well margin, with bas-relief; Marine Centaur and Silenus; *Satyr*, by Praxiteles; Astrological Altar from Gabies. — Facing the windows, Æsculapius; Head of Venus; Head of a Girl; Bacchus; under the arch, fine Greek torso.

Salle du Héros Combattant (8). — In the centre; *Diana of Gabies*; bust to a *Laughing Faun*; the *Gladiator*, or *Fighting Hero*; Theseus, or Young Hercules; *Venus Genetrix*. — On the r., Richelieu, Mercury. *Centaur tamed by Cupid*; Wounded Amazon. — On the l., Mercury with a Purse; *Marsyas*. — Under the archway, in the centre, *Atlanta*, from the Trianon.

Salle de Pallas (9). — In the centre, Head of Apollo; *Apollo Sauroctones*; bust of *Homer*, one of the finest in the museum; *Venus of Arles*; bust of *Alexander*, *Genius of Eternal Rest*. — On the r., Rustic Flayer; fine candelabrum. — On the l., Polymnia. *Pallas of Velletri*; Urania, statue by Girardon.

Salle de Melpomène (10). — On the r., Niobe, Thalia, Euterpe. On the l.; Head of Venus; Mercur; Euterpe. — In the hemicycle, colossal *Melpomene*.

On the l.:

Salle de la Vénus de Milo (11). — ** *Venus of Milo*, discovered in 1820 near Castro, in the island of Milo. This masterpiece of antique statuary dates back to the IV c. B. C. — Under the archway, to the l., *Venus of Falerone*.

Salle de Psyché (12). — On the r., Dancing Satyr; *Psyche*; athlete; Terpsichore. — On the l., busts of Apollo, Perseus, Omphale; Nemesis. — Under the archway, Venus.

Salle du Sarcophage d'Adonis (13). — On the r., Hercules; Bacchus as a Youth. — On the l., *Hercules resting*; Bacchus; Demosthenes; in a showcase fine series of small marbles.

Salle de l'Hermaphrodite (14). — On the r., *Minerva* styled *Torse Médicis* a splendid statue in the style of Phidias; *Wounded Gaul*; *Hermaphrodite of Velletri*; *Satyr and Child*; Minerva of Palermo; Minerva with a Spear-shaft.

Salle du Sarcophage de Médée (15). — On the r. Small Bacchus; Hygeia; Borghese bowl; Telesphore. — On the l., Silenus; the Tree Graces; *Venus leaving her Bath.*

Corridor de Pan:— On the r., *Man drawing a Thorn*; Diana and her dog. — On the l., Pan seated. — We take on the r.

Salle des Cariatides (formerly *Salle des Gardes* in which was performed the marriage ceremony of Henri IV and Marguerite de Valois). On the r., *monumental chimneypiece*, with figures, by Jean Goujon. — In the centre, Hercules and Telephas; Jupiter of Versailles; Youth fastening his Sandals; Bacchus at Rest; Borghese Vase; Discobolus. — At the far end, *gallery*, supported by Jean Goujon's Caryatides. — At either end, old (XVIII c.) alabaster *basins*, so placed as to produce a peculiar echo. — Turning back towards the chimneypiece, on the r., Pirans candelabrum; Borghese Italian greyhound; Young Hercules; Posidonius; *the Borghese Hermaphrodite*. — Looking towards the gallery on the l., Demosthenes. — On the r., Venus crouching; Alexander; Child with a Goose; Minerva with a Necklace; Venus with a Seashell; The Three Graces.

Salle des Caryatides.

Exit by the landing of the Escalier Henri II.

SCULPTURE DU MOYEN AGE ET DE LA RENAISSANCE. — The entrance is at the end of the Egyptian gallery, to r. or l. of the S. staircase. On the l., passing through the Salle du Sérapéum, we reach the Salle Beauneveu on the r. of the Salle Gothique, In order to follow a more or less chronological order, we begin by the Salle Romane, beyond the Salle du XIV^e^ s.

Salle Romane. — In the centre, XII c. Virgin (wood); XII c. columns. — From r. to l. : St Genoveva, from the abbatial church of St Geneviève (XIII c.); Solomon and the Queen of Sheba (XII c.); the Annunciation to the Shepherds (XII c.).

Salle du XIV^e^ s. — In the centre, Virgin (polychromatic); *Charles V and his Wife*, Jeanne de Bourbon.

Salle gothique. — In the centre, XIV c. Virgin (painted stone). — On the r., *Charles V* and *Jeanne de Bourbon* (*ca* 1370); funeral statue of Blanche de Champagne; Eve (painted wood).

Petite Salle Gothique. — In the centre : Scene in Hell, painted stone. —

On the r.; St. Matthew writing; Tombs of Renaud and Jean de Dormans (XIV c.).

Salle André Beauneveu. — In the centre, *Tomb of Philippe VI*, King of France; *Tumular statues of Charles IV le Bel and of Jeanne d'Evreux* (XIV c.). — At the far end, **Tomb of Philippe Pot*, Seneschal of Burgundy († 1494). — From r. to l., Tomb of Ann of Burgundy; Head of Christ; XV c. Burgundian Madonna.

An Egyptian statue.

Salle Michel Colombe. — In the centre, *Virgin and Child*, styled *Vierge d'Olivet* (beginning of the XVI s.). — From r. to l. : tomb of *Roberte Legendre* († 1520) and her husband, *Louis de Poncher* († 1521); Tumular slab of the Abbé Jean de Cromois (1525); *Tomb of the historian Ph. de Commynes* and his wife; unfinished statue of Catherine de Médicis, by Girolamo della Robbia; recumbent statue attributed to *Germain Pilon*; St George and the Dragon, bas-relief by *Michel Colombe* (1508).

Salle Jean Goujon. — In the centre: the Four Cardinal Virtues, by *Germain Pilon*, wooden figures taken from the shrine of St Genoveva; Diana with a Stag, attributed to *Jean Goujon*, from the Château of Diane de Poitiers, at Anet: Tumular Monument, designed to be placed over the heart of Henri II (The Three Graces, by *G. Pilon*); — From r. to l., Tomb of Christophe de Thou, by *Barth. Prieur*; Tomb of Valentine Balbiani, by *G. Pilon*; Our Lady of the Sorrows (terra-cotta), by *G. Pilon*; Chimneypiece from the Château de Villeroy, by *G. Pilon* (Bust of Henri II, beautiful bronze statue of the Chancelier René de Birague, by *G. Pilon*; Henri II, bust by *G. Pilon*; Tritons, Sea-Nymphs, Nymphs of the Seine, by *J. Goujon*; Child Jesus by *Ligier Bichier*; tombs of the Connétable Anne de Montmorency and Madeleine de Savoie, by *Barth. Prieur*; the Genius of History, by *Fremyn Roussel*.

Petite Salle Renaissance (on the r. of the above). — In the centre, The Fame, by *Pierre Biard*, a bronze statue brought from the tomb of the Duc d'Epernon, at Cadillac. — Near the wall, statue of Henry IV, by *Barth. Tremblay*. — Round the room : Jean de Bologne, buste by *Pietro Tacca*; David, Mercury, marble statues by *Francheville*; Saint-Paul (XV c. French sch.).

We return to the Salle Jean Goujon.

Salle Michel-Ange. — In the centre : Mercury, bronze by *Jean Bologne*. — From r. to l., Head of Michael Angelo (bronze); the Nymph of Fontainebleau, by *Benvenuto Cellini*; ***The Slaves*, two admirable statues carved

by *Michael Angelo* for the tomb of Julius II; *Door of the Stanga Palace*, in Cremona (XV c.), by *Antonio da Rho*.

Salle Donatello. — From r. to l., St John Baptist, by *Donatello*; bust of Filippo Strozzi, by *Benedetto da Majano*; *Virgin and Child*, beautiful bas-relief (painted and gilt terra-cotta) by *Donatello*.

Salle des Robbia. — Virgin adoration, attributed to *And. della Robbia*; The Nature by *Il Tribolo*; terra-cottas, statues, and bas-reliefs, by *Luca*, *Giovanni* and *And. della Robbia*.

Salle des Antiquités Chrétiennes. — Tomb of St Draussin. — Latin Inscriptions found in Algeria. — Sarcophagus of Livia Primitiva, one of the most ancient Christian monuments brought to light in Roma.

Bas-relief from Susa.

MUSÉE DES ANTIQUITÉS ÉGYPTIENNES. — Entrance on the r., under the E. archway, between the inner courtyard and the rue du Louvre.

Salle Henri IV. — In the centre, rectangular pillar with a *Hâthoric Capital* from the temple of Bubastis, and at the front and back King Setis I and the goddess Hâthor; pink granite *Sphinx* (from Tanis, Lower Egypt). **Heat and foot of a colossal statue** (pink granite) of the king Senousert II (XII dynasty); *sarcophagus of Zaho*; 7th bay, sarcophagus of Rhamses III; 9th bay, *single-stone naos*. — On the l., 3rd bay, basalt sarcophagus of the high priest Zaho (brought from Egypt by Champollion, in 1829).

Salle d'Apis. — Monuments brought from the Serapeum by Mariette; statues of Apis, of Bès; vases, stelæ (collection on the 2nd floor).

Salle du Sérapéum (entr. on the r.). — Numerous stelæ.

Return to the Salle d'Apis, off which opens the

Salle du Moyen-Empire. — Stelæ dating from the XI-XIII dynasties.

MUSÉE DES ANTIQUITÉS ASIATIQUES. — Entrance under the E. archway, opposite the Musée Egyptien.

Galerie Chaldéo-Assyrienne. — Bas-reliefs from the palaces of King Sargou, at Khorsabad (VIII c.), and of King Sardanapalus V at Niniveh; *Winged Bulls*, from Khorsabad; Chaldean antiquities; 9 statues from the Goudea era.

Salle de la Susiane (28). — Famous *Stela of the Code of Laws of Hamourabi* (2,000 B. C.); bronze lions from the Archaemenide era.

Salle des Tombeaux Phéniciens. — *Sarcophagi* from Saïda (sarcophagus of Esthmounazar) with a Phoenician inscription; bas-reliefs (Palmyra) this collection of sarcophagi is unique in the world; they are all marble and have been brought to light at Byblos and at Saïda by the Mission Renan.

Salle Judaïque. — In the centre, *stela of Mesa*, (845 B. C.).

Salle Punique. — Articles from the ruins of Carthage and the province of Constantine; fine head of Æsculapius.

Escalier Asiatique. — Casts of the Assyrian bas-reliefs of the British Museum, discovered by Layard; some original.

Salle Phénicienne et Cypriote (29). — In the centre, famous *Vase from Amathonte* (Cyprus); and *sarcophagus from Kneifedh* (near Tyre). — E. wall, Throne of Astarte.

Salle de Milet (30) presented by E. and G. de Rothschild). — Columns from the temple of *Apollo Diclymeus*. — Statues from the Miletus Theatre; bas-reliefs.

Salle de Magnésie du Méandre (31). — *Frieze* from the Temple of Diana. — In the centre, *Vase from Pergamo*. On the l., *Draped Woman* (IV c.). At the far end of the room, on the r., *Cabinet des Antiquités Ibériques*. — Entrance (on the r.) by the archway under the Pavillon Sully, opposite the entrance to the Picture Galleries. Lift to the 1st and 2nd floors.

Salle Coysevox. — In the centre; Monument of Henri de Longueville, by *F. Anguier*. — From r. to l., **bust of Condé, by *Coysevox*; of Pierre Mignard; by *Desjardins*; Monument of Cardinal de Bérulle, by *Jacques Sarrazin*; recumbent statue of Charlotte de la Trémoille († 1629), by *Simon Guillain*; bust of Louis XIII, by *Warin*.

Salle Puget. — In the centre : Milo of Croton, Perseus and Andromeda, by *Puget*. — From r. to l. Alexander and Diogen, by *Puget*; Anne of Austria, Louis XIII, Louis XIV, by *S. Guillain*; Summer and Winter, by *Legros*; tomb of Cardinal Mazarin, by *Coysevox*.

Salle des Coustou. — In the centre, Adonis, by *N. Coustou*. — From r. to l., Marie Leczinska, by *G. Coustou*; Mercury, by *Pigalle*; busts of Louis XV, Gabriel (by *Lemoine*) and Helvetius (by *Caffieri*).

Salle Houdon. — In the centre : Diana, by *Houdon*. — From r. to l. : Cupid, by *Bouchardon*; Voltaire, by *Houdon*; Marie Leczinska, by *Pajou*; Alexandre and Louis Brongniart, busts by *Houdon*; Cupid, by *Bouchardon*.

Salle Chaudet. — In the centre : Phorbas and Œdipus, by *Chaudet*; Cupid and Psyche, by *Canova*. — From r. to l. Psyche, by *Pajou*, the Marathon Runner, by *Cortot*.

Salle Rude. — In the centre : The Toilet of Atlanta by *Pradier*; Mercury, Young Neapolitan Fisherman, by *Rude*. — From r. to l. Sappho, by *Pradier*; Napoleon awakening to immortality, by *Rude*; Joan of Arc by *Rude*.

Salle Carpeaux. — In the centre : the Four Parts of the World, Young Fisherman, Ugolino and his Children, by *Carpeaux*. — From r. to l. : the Siesta, by *Foyatier*; Flora, Dancing, numerous busts, by *Carpeaux*.

Salle Cavelier. — In the centre : Reaper, Mgr Darboy, by *Guillaume*. — From r. to l., The youth of Bacchus, by *Clesinger*; Girl telling her Secret to Venus, by *Jouffroy*; the Genius of Liberty, by *Dumont*; Girl at the Fountain, by *Schönewerk*.

Salle Chapu. — From l. to r., Joan of Arc at Domremy, Mercury devising the Caduceus, by *Chapu*.

Cabinet David d'Angers. — In the centre; Child with a bunch of grapes (marble); a series of bronze medallions.

Salle Barye. — Models of four groups for the Nouveau Louvre : Peace, War, Order, Strengh. — Lion and Serpent; Centaur and Lapithus.

Salle Dalou. — From r. to l., Florentine Singer, by Paul Dubois; Peasant, by *Dalou*; mask of Delacroix, by *Dalou*.

1st Floor. — We ascend either by the lift at the foot of the Escalier Henri IV, or by the staircase in the Pavillon de l'Horloge. On the r. of the landing is the entrance to the **Musée de Peinture**.

Salle La Caze. — From r. l. to The Cage, by *Lancret*; the « Faux Pas », the Indifferent, Autumn, Gilles (capital work) by *Watteau*; Inspiration, Bathing women, Study, Sleeping Bacchanalian, by *Fragonard*; Henriette, daughter of Louis XV, by *Nattier*; Job tormented by Satan, by *Rubens*; Talk, by *Lancret*; the Emperess Eugenie; by *Gérard*; J.-A. de Mesme, by *Ph. de Champaigne*.

Salle Henri II. — Works by *Gérard* (The Sabines); *Guérin, Girodet-Trioson.*

Salon des Sept-Cheminées. — 1ST PANEL (to the r., on entering) : *David,* Pius VII, several portraits; *Gros,* The Plague at Jaffa; *David,* The Oath of the Horatii. — 2ND PANEL. *David,* Coronation of Napoleon (a canvass about 20 ft high and 29 ft long, containing 100 portraits; one of the artist's masterpieces). — 3RD PANEL. *David,* Belisarius; Portrait of himself, Mme Chalgrin; *Gros,* Bonaparte at Arcola. — 4TH PANEL, *David.* M. Sériziat, Mme Récamier, Leonidas at the Thermopylae, Mme Sériziat.

Salle des Bijoux Antiques (Campana Collection), on the r. — Central show-case; 3 magnificent crowns; show-case behind the above, *Boscoreale Plate* (presented by Baron Ed. de Rothschild, 1895).

The Galerie d'Apollon.

VESTIBULE. — Mosaic; Cupola paintings by Blondel and Conder.

GALERIE D'APOLLON. — At the entrance, rough iron *gate* (XVII c.), from the Château de Maisons-sur-Seine, by *Mansart.* — This richly decorated gallery is 61 m. 39 long and 9 m. 46 broad. — In the centre of the ceiling, Apollo slaying the Python, by *Eug. Delacroix*; the four other compartments are by *Le Brun.* — Limoges enamels, vases, ciboria, reliquaries, monstrances. — VTH SHOW-CASE : Among the *Regalia,* **The Regent**, the most beautiful diamond in the world, estimated at £ 480,000. — Enamels by Léonard Limosin.

SALON CARRÉ. — Decoration by Duban, mouldings of the ceiling by Simart. — 1ST PANEL (to the r., on entering) : *Titian,* Jupiter and Antiope; *Corregio,* The Sleep of Antiope; *P. Veronese,* Jupiter launching his Thunderbolts.

On the r., **Salle Duchâtel.** — Frescoes by *Luini*; *Antonio Moro,* Luis del Rio and his Wife; *Ingres,* The Spring, Œdipus and the Sphinx; *Memling,* Madonna and Child Jesus.

At the far end of the room, SALLE DE VENTE DES PHOTOGRAPHIES. — We return to the Salon Carré.

2ND PANEL. — *Veronese,* Supper at Simon the Pharisee's; *Titian,* The Entombment.

3RD PANEL. — *Raphael,* Holy Family of Francis the First; The Disciples at Emmaus; *Titian,* Christ crowned with Thorns.

4TH PANEL. — *Tintoretto,* Suzanna at her Bath; *P. Veronese,* The Feast of Cana; *Titian,* The Disciples at Emmaus; *Raphael,* St Michael overcoming Satan.

Proceeding along the Main Gallery, we come, on the r., to the :

Salle des Sept-Mètres (Primitive Italian Masters). — Above the doorway, *Fresco by La Magliana.* — From r. to k. : *Giotto,* St Francis of Assisi; *Fra Angelico,* Crowning of the Virgin; *Fra Filippo Zippi,* Virgin in Glory;

Botticelli, Virgin, Child Jesus and St John; *Ghirlandajo*, Visitation; *Benozzo Gozzoli*, Glorification of St Thomas of Aquinas.

Grande Galerie. — Bay A. — Italian School. — On the r. : *School of Pinturicchio*, Judgement of Salomon; *Perrugino*, Virgin; *Lorenzo di Credi*, Virgin and Child. — On then l., in succession : *Cima da Conegliano*, Virgin and Child; *Mantegna*, St Sebastian, Parnassus, Calvary; *Antonello di Messina*, Portrait of a Man; *Mantegna*, *Wisdom conquering the Vices (1495); *Carpaccio*, St Stephen preaching at Jerusalem; *Perugino*, St Sebastian, Holy Family.

A XIVe c. Descent from the Cross.

On a screen, in the centre : *Daniel de Volterre* David and Goliath (painting on slate.)

Bay B. — Italian School. — On the r. : *Andrea del Sarto*, Charity; *Fra Bartolommeo*, Virgin in Glory; *Andrea del Sarto*, Holy Family; *Annibale Caraccio*, Fishing, Hunting, the Deluge, Diana and Calisto; *Guido Reni*, David and Goliath; *Domenichino*, Alexander and Timotheus; *Guido Reni*, St Sebastian.

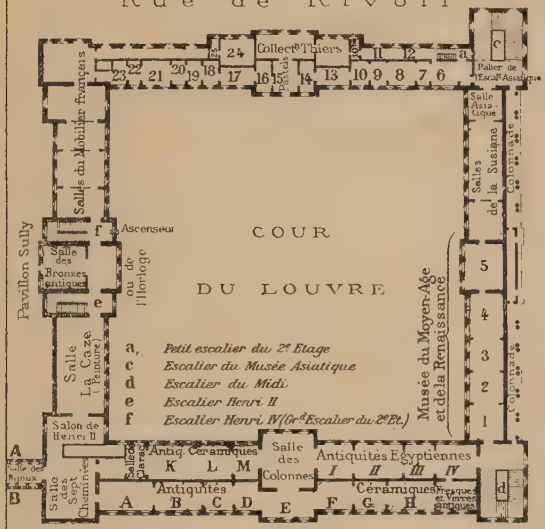
On the l. : *Titian*, Council of Trent; *Sebastiano del Piombo*, Visitation; *Titian*, Holy Family; *Tintoretto*, Paradise; *Giorgione*, Holy Family; *P. Veronese*, Christ borne down by the Cross, Burning of Sodom; *Palma Vecchio*, the Annunciation to the Shepherds; *Titian*, Virgin and Child, with Saints in Adoration; *P. Veronese*, Calvary; *Titian*, St Gerome, Alfonso di Ferrarta and Laura di Dianti; Virgin with a Rabbit, Man with a Glove; *Raphael*. Virgin with a blue Diadem, Baltazar Castiglione, Virgin known as the Belle Jardinière; *Leonardo da Vinci*, portrait supposed to be that of Lucrezia Crivelli (known as the Belle Ferronnière), Virgin of the Rocks, St John the Baptist; *Beltraffio*, Virgin of the Casio family; *Bernardino Luini*, Holy Family, Salome with the Head of St John the Baptist.

Gallery between the columns. — Masterpieces of the Italian School. — From r. to l. : *Raphael*, Jane of Aragon; *Titian*, Allegory in honour of Alfonso of Avalos, Francis the First; *Leonardo da Vinci*, St Ann, Virgin and Child; *Giorgione*, Rustic Concert; *Raphael*, St Michael; *Leonardo da Vinci*, the **Gioconda**, or Monna Lisa, wife of Francesco del Giocondo (this famous portrait, painted in Florence, *ca* 1505, was stolen from the Museum in Aug. 1911 and found in Italy, in Nov. 1913); *Raphael*, St George; *Correggio*, Mystic Marriage of St Catherine of Alexandria.

Bay C. — On the r., Italian School. — *Dughel*, Landscape; *Guercino*. Lot and his Daughter; *Guido Reni*, « Ecce Homo »; *Caravaggio*, A. de Wignancourt, Concert, Death of the Virgin; *Salvator Rosa*, Landscape; *Panini*, *Interior of St Peter's and 3 other paintings; *Guardi*,

MUSÉE DU LOUVRE

1ER ÉTAGE



LÉGENDE:

Antiquités Céramiques

- A *Salle des Origines comparées*
- B *id.. des Terres cuites*
- C *id.. des Poteries étrusques*
- D *id.. des Antiquités étrusques*
- E *id.. des Vases Corinthiens*
- F *id.. id.. à figures noires*
- G *id.. id.. id.. rouges*
- H *id.. id.. Italo-Grecs (1re Salle)*
- K *id.. id.. Italo-Grecs (2e Salle)*
- L *id.. de Céramique grecque*
- M *id.. id.. id.. antique*

Antiquités Égyptiennes

- I *Salle du Mobilier civil et religieux*
- II *id. des Monum.ts figurés*
- III *id.. Bronzes et des Bijoux*
- IV *id.. du Mobilier funéraire.*

Metres: 0 10 20 30 40 50

Musee du Moyen Age et de la Renaissance

- 1 *Verres et grès*
- 2 et 3 *Céramique française*
- 4 *Céramique italienne*
- 5 *Bronzes, Fers et Armes, etc.*
- 6 *Salle Orientale*
- 7 *id. de la Collection Ad.de Rothschild*
- 8-9 *Peinture anglaise.*
- 10 *Dessins de Watteau.*
- 10bis *id.° Prudhon*
- 13 *Ivoires*
- 14 *Dessins et miniatures d'Isabey*
- 15 *Pastels*
- 16 *Van Blarenberghe*
- 17-18-19-20 *Peinture française du XIXe*
- 21 *Dessins d'Ingres et de Delacroix.*
- 22 *Salle d'exposition temporaire*
- 23 *id.° id.° id.°*
- 24 *Arconati-Visconti*
- 25 *Salle Barye*

fine series of paintings (views of Venice); *Tiepolo*, The Last Supper.

On the l., SPANISH SCHOOL. — *Goya*, F. Guillemardet, French Ambassador in 1798; Lady with a Fan; *Murillo*, Holy Family, Birth of the Virgin, The Conception; *Zurbaran*, Funeral of a Bishop; *Murillo*, Youthful Beggar; *Velasquez*, Philip IV, King of Spain, Queen Mary-Theresa; *Murillo*, Assumption; *Ribera*, The Club-Foot; *Velasquez*, Philippe IV, *Zurbaran*, St Peter Nolasque in front of St Reymond of Pennafort; *Ribera*, Adoration of the Magi; Virgin and Child; *Murillo*, Miracle of San Diego, known as the Angel's Kitchen; *Ribera*, St Paul as a Hermit; the Entombment. — In the centre of the room, *Greco*, Christ on the Cross and the Donors.

BAY E. — FLEMISH SCHOOL. — On the r. : *Jordaens*, Concert after a Meal; *Teniers*, the Prodigal Son at Table; *Rubens*, Christ on the Cross; *Van Dych*, St Sebastian ministered to by Angels; *Van der Meulen*, The Château de Vincennes; *Van Dyck*, Venus asking Vulcan for Weapons for Aeneas; *Rubens*, The Prophet Elijah ministered to by an Angel; *Porbus*, St Francis of Assizi; *Rubens*, Adoration of the Magi; *Teniers*, Village Feast; *Jordaens*, (Le Roi boit); *Snyders*, Fish Dealer.

On the l. : *Van Dyck*, Isabel of Austria, Queen of the Netherlands; *Jordaens*, Childhood of Jupiter; *Van Dyck*, portrait of a Man, Charles I of England; *Rubens*, Helène Fourment, his Second Wife, and two of his Children; *Van Dyck*, Charles Lewis, Duke of Bavaria and his brother Robert, Jean Grasset Richardot and his Son (known as the Man with the Strawberry); *Rubens*, Triumph of Religion. A Tourney; *Van Dyck*, Portrait of Himself; *Rubens*, Portrait of Himself, Virgin, Flight of Lot; *Van Dyck*, François de Moncade; *Rubens*, Thomyrès, Queen of the Scythians, having the Head of Cyrus dipped in a Bucket full of Blood; The Triumph of Truth, Suzanne Fourment, A (Kermesse); *Van Dyck*, The Children of Charles I; *Rubens*, the Baron Henri de Vicq.

BAY E. — FLEMISH SCHOOL. — On the r., *Franz Hals*, Portrait of a Woman; *Van der Heyden*, A Village in Holland; *Rembrandt*, Portrait of his Brother; *Fr. Hals*, The Beresteyn Family, of Haarlem; *Van der Heyden*, A Town in Holland; *Fr. Hals*, Descartes; *Cuyp*, Off for an Outing; *Rembrandt*, Flayed Ox, Portrait of Himself; *Cuyp*, The Outing; *Fr. Hals*, Mme Nicolas van Beresteyn; *Rembrandt*, The Pilgrims to Emmaus; *Fr. Hals*, The Gipsy, Nicolas van Beresteyn.

On the l. : *Hobbema*, The Water Mill; *Rembrandt*, The Good Samaritan; *Van der Neer*, A Dutch Village; *Rembrandt*, Hendrickje Stoffel, Portrait of Himself as an Old Man, Bathsheba, Youth, Venus and Cupid, Portrait of Himself; *Ruysdael*, The Bush; *Rembrandt*, St Matthew; *Ruysdael*, The Sunstroke.

Salle Van Dyck. — From r. to l. *Rubens*, 3 paintings from the life of Mary of Medici (See below. Salle de Rubens); *Van Dyck*, The Duke of Richmond, Renaud and Armis; *Lely*, Portrait of a Lady; *Van Dyck*, Man and Boy; *Jordaens*, Jesus and the Money Changers; *Teniers*, The Works of Mercy; *Van Dyck*, A Lady and her Daughter, François de Moncade, Virgins and Donors; *Rubens*, Mary of Medici as Bellona.

Salle de Rubens. — Admirable series of 18 paintings, ordered from the artist in 1520 by Mary of Medici.

Opening off the room, 14 recesses, 2 vestibules and 2 passages are devoted to the **Flemish and Dutch Schools.**

We ascend 6 steps of the staircase in the Salle Van Dyck and we turn to the r.

CABINET XX. — Small paintings of the Flemish school, belonging to the Lacaze collection; *Maas*, Smoker; *Jean Steen*, Blessing of the meal.

CABINET XXII. — Paintings by *Potter*; *Van der Meer*, Lace-Maker; *Rambrandt*, Bathing girl, the Pilgrims to Emmaus.

CABINET XXIV. — Paintings by *Gérard Dou*, *Netscher*, *Graesbech*, *Ter-*

burg, The Reading Lesson; *Van Ostade*, The Smoker, the Family of the artist; *Metzu*, Vegetable market at Amsterdam.

CABINET XXV. — *Gérard Dou*. Reading the Bible, the Trumpet.

CABINET XXVI. — Paintings by *Wouwerman*, *Potter*, *Gérard Dou*, *Metzu*.

CABINET XXVIII. — Spanish school (1st half of the XV c.). Scenes of St George's life.

CABINET XXIX. — Flemish school (XV and XVI c.); *Gérard David*, The Feast of Cana; *Peter Breughel*, Begger, the Parable of the Blind.

CABINET XXXI. — XV and XVI c. Dutch school : *Gérard de St Jean*, Resurrection of Lazar; *Moro*, Charles the V's Dwarf.

CABINET XXXII. — Paintings by *Lucas Cranach*, *Bruyn the Elder*.

CABINET XXXIII. — *Holbein*, Portrait of a Man, Guillaume Warham, Erasmus; *Albert Dürer*, his Portrait.

CABINET XXXIV. — *Teniers*, Inns; *Rubens*, Resurrection of Lazar.

CABINET XXXV. — *Van Dyck*, Portrait of a lady; *Rubens*, Portrait of Marie de Médicis; *Van Dyck*, St Sébastian's Martyrdon; paintings by *Teniers*.

Salles de la Collection Chauchard (the continuation of the Salle de Rubens). — One gallery and 4 smaller rooms contain admirable works of the School of 1830 and of the Barbizon Masters : *Corot* (some thirty paintings : The Dance of the Nymphs, Morning, Nymph disarming Cupid, Shepherd by the side of a Pond, The Ford, etc.); *Millet* (The Angelus, The Sheperdess, The Spinner, The Winnower); *Troyon*, (18 canvasses, The White Cow, The Keeper, etc.); *Delacroix* (The Tiger Hunt); *Théodore Rousseau* (The Duck-pond; Roads in the Forests of Fontainebleau and l'Isle-Adam); *Jules Dupré* (The Watergate); *Daubigny* (The Washerwomen); *Diaz*; *Isabey*; *Fromentin*; *Meissonier* (1814); The Reader; The Connoisseurs); *Benjamin Constant* (Portrait of M. Chauchard); bronzes, by *Barye*.

Salles des Pastels de La Tour (daily, *Mon, exc., adm.* 1 *fr.*, *Frid.* 5 *fr.*); these admirable paintings have been brought from the museum of Saint-Quentin. During the Great War, they were taken by the Germans to Maubeuge and brought back to Paris in 1919. Since that time they are temporary housed in the Louvre.

Collection Schlichting (continuation of the Chauchard Collection). — *Tiepolo*, Apollo and Daphne; *Rubens*, Ixion deceived by Juno; *Frans Hals*, A Youthful Painter; *Fragonard*, Love Dream; *Boucher*, Mme de Pompadour; Mercury, by *Pajou*.

We return to the Grande Galerie, off which ,on the l., open the

Petites salles. — SALLE I. — Drawings by *Primatice*.

SALLE II. — (**French School**, XIV, XV and XVI c.). — *French School* (*ca.* 1475); the Calvary (reredos from the Parlement de Paris); portraits by *J. Foucquet*; altar-piece (from Narbonne Cathedral) : *Jean Malouel* and *Henri Bellechose*, Last Communion and Martyrdom of St Denis.

SALLE III. — *J. Cousin*, The Last Judgment; *Jean Clouet*, Francis the Fisrt; *Francois Clouet*, The Herbalist, Pierre Guthe (1528).

SALLE IV. — *Philippe de Champaigne*, Portrait of Himself, Mansard and Perrault, Angélique Arnaud; the brothers *Lenain*, a series of interesting paintings, including à Family of Peasants.

SALLE V. — (Vestibule) : 4 paintings illustrating the Life of St. Bruno by *Eustache Lesueur*. On the l., staircase leading up to the Collection Camondo (p. 49).

Landing at the top of the Daru staircase (The Life of St. Bruno, continued); Nymph with a Shell, a piece of statuary by *Coysevox*. — On the r. we enter the

Galerie Mollien. — FRENCH SCHOOL OF THE XVII c. : numerous paintings by Philippe de Champaigne, Poussin, Lesueur, and Claude Lorrain.

1ST BAY. — On the r., *Ph. de Champaigne*, Louis XIII crowned by

Victory, *Poussin*. The Philistines stricken with the Plague; *Lesueur*, Descent from the Cross; *Ph. de Champaigne*, Mother Catherine Arnaud and Sister Catherine de Ste. Suzanne; *Cl. Lorrain*, David anointed by Samuel; *Lesueur* St. Martin's Mass; *Poussin*. The Israelites gathering Manna in the Desert. — On the l. (as we turn back towards the door); *Séb. Bourdon*, Bohemians resting; *J. Courtois* (styled *le Bourguignon*), A. Cavalry Fight; *Cl. Lorrain*, Harbourt at Sunset; *Poussin*, Eliezer and Rebecca; *Lesueur*, The Muses (5 paintings), Moses in the Bulrushes; *Ph. de Champaigne*, Cardinal Richelieu.

2ND BAY. — On the r. : *Poussin*, Orpheus and Eurydice, Winter or the Flood, Holy Family; *Cl. Lorrain*, Jesus in the Temple; *Lesueur*, Appearance of the Virgin to St. Martin, Bishop of Tours; *Poussin*, Portrait of Himself, St. Paul gathered up to Heaven, The Concert, Autumn. — On the l. (as we turn round) : *Poussin*, The Triumph of Flora, Spring or Ruth and Boaz, Shepherds in Arcady; *Cl. Lorrain*, Landing of Cleopatra at Tarsus; *Poussin*, The Poet's Inspiration; *Séb. Bourdon*, Portrait of Descartes.

3RD BAY. — On the r., *Rigaud*, Jesus in the Temple; *Lebrun*, The Crucifixion, with Angels; *Largillière*, Le Brun; *Poussin*, The Rape of the Sabines; *Mignard*, Portrait of Himself; *Séb. Bourdon*, Julius Cæsar before Alexander; *Jouvenel*, The High-Altar of Notre-Dame-de-Paris. — Between the two doors; *Rigaud*, Louis XIV. — On the l. (as we return): *Cl. Lorrain*, The Ford, Rustic Festivity; *Rigaud*, Philip V of Spain, Bossuet; *Poussin*, Moses in the Bulrushes; *Lesueur*, Death of St. Bruno; *Lebrun*, Mary Magdalene; *Nanteuil*, Turenne.

Salle Denon. — From r. to l. : *Parrocel*, A Halt of the King's Household; *Van Loo*, The Hunt at Rest; *Poussin*, Adoration of the Magi; *Hubert Robert*, Interior of the Temple of Diana at Nimes, The Pont du Gard; *Fr. Puget*, portraits of several musicians and artists of the age of Louis XIV. — At the top end, 4 large paintings by *Lebrun*. — In the centre are exhibited recent gifts and purchases.

Grande Salle Française du XIX^e^ s. (on the r.). — Above the entrance door, *Henri Regnault*, Portrait of General Prim on Horseback. — On the r., in succession : *Delacroix*; Jewish Wedding in Morocco; *Huet*, Flood at Saint-Cloud; *Delaroche*, Death of Queen Elizabeth of England; *Delacroix*; Shipwreck of Don Juan; *Hébert*, The Cervarolles; *Delacroix*, Scenes of the Massacre at Scio; *Chassériau*, Père Lacordaire; *Millet*, The Gleaners, Spring; *Ingres*, Mme Rivière, Homer; *Géricault*, The Raft of the Medusa; *Ingres*, Mr. Rivière; *Corot*, Nymphes dancing, *Delacroix*, Women of Algiers; *Chassériau*, The two Sisters; *Couture*, Romans of the Decadence; *Delacroix*, Liberty guiding the People; *Ingres*, Odalisks; Christ handing to Peter the Keys of Heaven, Mr. Cordier; *Daumier*, The Mummers; *Ingres*, Mlle Rivière, *Ricard*, Mme de Calonne; *Decamps*, Defeat of the Cimbrians; *Ingres*, Joan of Arc at the Crowning of Charles VII; *Courbet*, The Studio; *Ingres*, Woman Bathing; *Th. Rousseau*, Fringe of the Forest at Fontainebleau; *Ingres*, M. Bertin; *Courbet*, Stags fighting, The Wawe; *Delacroix*, Storming of Constantinople by the Crusaders; *Courbet*, Portrait of Himself, Funeral at Ornans; *Delacroix*, Dante and Virgil; *Daubigny*, The Vintage; *Devéria*, Birth of Henry IV; *Ingres*, Turkish Bath; *Delacroix*, Portrait of Himself.

We return to the Salle Denon and enter, on the r., the

Galerie Daru. — FRENCH SCHOOL OF THE XVIII C. : numerous paintings by Tocqué, Boucher, Lancret, Van Loo, Greuze, Chardin, Prud'hon.

1ST BAY : between the two entrance doors, *Tocqué*, Marie Leczinska, Queen of France. — On the r. : bust of Lebrun by *Coysevox*; *Lemoine*, Juno, Iris and Flora; *Rigaud*, Portrait of his Mother; *Santerre*, Suzannah at her Bath; *Oudry*, The Farm; *Subleyras*, Martyrdom of St. Peter; *Van Loo*, Diderot; *Tocqué*, Mme Danger. — On the l. (as we return) : *Nattier*

Mary Magdalene; *Desportes*, Portrait of Himself (as a hunter, with dogs and game); *Chardin*, The Sideboard; *Coypel*, Perseus and Andromeda; *Tocqué*, Louis of France, son of Louis XV; bust of Marie Serre, mother of the painter Rigaud, by *Coysevox*; large paintings by *Van Loo* and *De Troy*.

2ND BAY : On the r. : on a chest of drawers, bust of Mlle Favart, by *Defernex*; *Boucher*, The Lunch; *Aved*, The Marquis de Mirabeau; *Lancret*, The Music Lesson; *Boucher*, Diana leaving her Bath, Vulcan giving Weapons for Aeneas to Venus; *Lancret*, Sweet Innocence; *Chardin*, Attributes of Music, the Prompter; *Hubert-Robert*, Ruins of a Temple; *Chardin*, A Monkey as Antiquary; *Greuze*, The Broken Pitcher; on the chest of drawers in front, bust of Father Pareres de La Tour, by *Coustou*. — On the l. (as we return) : *Greuze*, Milkmaid; on the chest of drawers in front, bust of Franklin, by *Houdon*; *Chardin*, The Procuress, The Skate; *Watteau*, « L'Embarquement pour Cythère »; *Fragonard*, Coresus and Callirrhoe; *J. Vernet*, The Bridge and Château of Saint-Ange; *Pater*, Rustic Festival; *Chardin*, Grace, The Laborious Mother, Young man playing the Fiddle.

The Samothrace Victory.

3RD BAY. — On the r. : *Prud'hon*, Baron Denon; *J. Vernet*, Sunset; *Mme Vigée-Lebrun*, Portrait of Herself; *Prud'hon*, Burial of Psyche; *Greuze*, The Punished Son; *Fragonard*, The Music Lesson; *Dumont*, Mme Mercié, Louis XV's Nurse and her Family; *Mme Vigée-Lebrun*, Portrait of Herself and Daughter; *Greuze*, The Father's Curse. — At the far end : *Greuze*, The Village Betrothal; *Boilly*, The Print Fanciers; *J. Vernet*, Women Bathing. — On the l. (as we return) : *Prud'hon*, M. Vallet, Christ on the Cross, Mme Jarre, Justice and Divine Vengance pursuing Crime; *Boilly*, An artists' meeting in Isabey's Studio; *J. Vernet*, Toulon Roadstead; *Boilly*, Arrival of the Diligence in the Cour des Messageries; *Prud'hon*, the Empress Josephine; *Drolling*, Interior of a Kitchen; *Ollivier*, Tea at the Prince de Conti's.

PALIER DE L'ESCALIER DARU. — Two frescoes by *Botticelli*; fresco by *Fra Angelico*; the **Samothrace Victory**, brought to light in 1863, a masterpiece of ancient art.

From the Escalier Daru, we re-enter the Rotondé d'Apollon en the l., cross the Salle des Bijoux and the Salon des Sept-Cheminées.

Musée de la Céramique Antique.

A. Salle des Origines Comparées. — Antique vases; Bœotian jar; vases found at Carthage; Phœnician terra-cottas.

B. Salle des Terres Cuites. — Ceiling by *Steuben*. — Statuettes from *Myrina*; small figures from *Ardea*.

C. Salle des Poteries Etrusques. — Ceiling by *E. Devéria*. — Etruscan Vases.

D. Salles des Antiquités Etrusques. — Ceiling by *Fragonard.* — Terra-cotta Tomb; Paintings on clay plates.

E. Salle des Vases de Style Corinthien et Ionien. — Cups and Amphoras.

F. Salle des Vases Grecs à Figures Noires. — Ceiling by *Fragonard.* — Panathenaic Amphoras, Handsome cups.

G. Salles des Vases Grecs à Figures Rouges (Italy). — Ceiling by Schnetz. — Bowls, large cups.

H. 1st Salle des Vases Italo-Grecs. — Ceiling by *Drolling.* — Rhytons, or drinking vases.

I. Salle des Fresques et Verreries. — Ceiling by *Cogniet.* — Antique frescoes from Herculaneum (Campana Collection); antique glass; cameos.

Returning to the Salon des Sept-Cheminées, we pass into the following rooms :

J. Salle de Clarac. — Ceiling by the *Balze* brothers and *Dumas.* — Marbles, busts, fragments of antique sculpture, *Barberini Ivory.*

K. 2nd Salle des Vases Italo-Grecs. — Ceiling by *Heim.* — Painted vases from Italy. (The finest in the centre.)

L. Salle de la Céramique Grecque. — Ceiling by *Meynier.* — Tanagra figurines; lecythes with white background from Attica. On both sides of the entrance and of the exit, series of terracottas and vases, recently acquired.

M. Salle de la Céramique Grecque en dehors de la Grèce. — Ceiling by *Picot.* — Terra-cotta heads and grotesque figures, from Smyrna. Cyrenaic *vases.*

Musée des Antiquités Egyptiennes.

Salle des Colonnes. — 1er **Salle du Mobilier Civil et Religieux.** — Ceiling by *Gros.* — Secular and Religious Furniture (trigonous harp); alabaster vase.

2e **Salle du Mobilier Civil et Religieux.** — Ceiling by *Picot.* — On the r., *Bust of Psammetik III* (green shist; XXVI th dynasty), unique picture of this pharaon. — Toilet utensils. — Ivories; ceramics, hard stone.

Salle des Monuments figurés. — Ceiling by *Abel du Pujol.* — *Crouching Scribe*; statue of King Aménothes IV (yellow steatite); statuette of the Priestess Toni; stela.

Salle des Bronzes et des Bijoux. — Ceiling by *Vernet.* — Statuette of Isis; Jewels; damascened bronze Statuette of Queen Karomana.

Salle du Mobilier funéraire. — Ceiling by *Gros.* — Pretty Statuette of Amon; Mummy Masks; Canopic Vases.

ESCALIER PERCIER (Landing of the). — Isis, in black granite,

Musée du Moyen Age et de la Renaissance.

Vestibule des Salles de la Colonnade (1). — Portraits of Louis XIII, attributed to *Ph. de Champaigne,* and of Anne of Austria; *Map of France* (in marble and precious stones) presented by the Czar (1900).

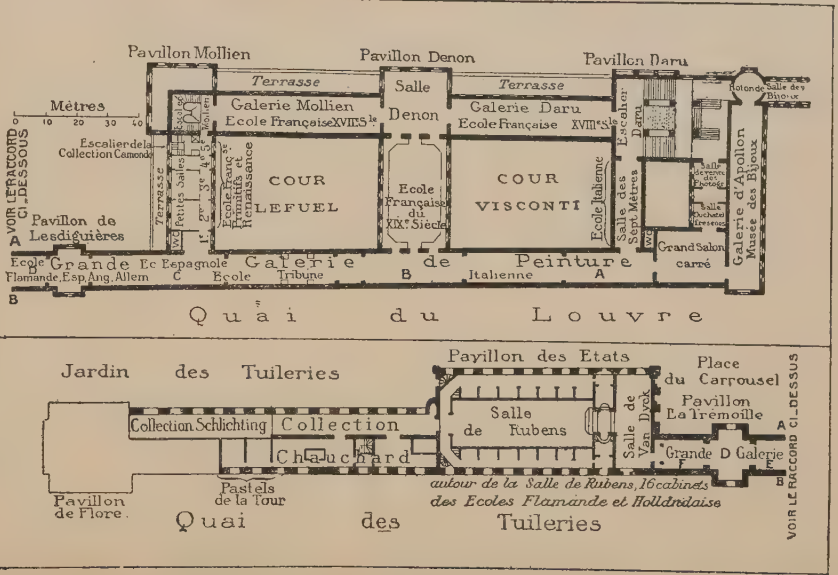
Chambre à Alcôve (2). — This was Henri IV's room. His body was laid in the alcove after his assassination. by Ravaillac. — Portrait of Marie de Médicis (copy).

Chambre de Parade (3). — In the centre, show-case containing beautiful Renaissance arms (shield of King Henri II, XVI c.). Above the chimney, portrait of Henri II.

Salle de la Céramique Italienne (4). — Magnificent Deruta and Gubbia *Earthenware* with a metallic sheen, brought from Castel-Durante and Gubbio, XV c.

Salle des Bronzes et des Fers (5). — Remarkable Flemish *Tapestries*; one of which represents the Last Judment. — In the centre, shield attributed tu Pollajuolo; show-cases with Italian bronze locks. (Doisteau Bequeathing); behind, XVI s. Spanish grate; candle-sticks, iatyres, caskets. — On the r., show-case; Venus leaving her Bath, by *J. Bologne*; Henri IV, by *Guil. Dupré.*

MUSÉE DU LOUVRE
1ER ÉTAGE



Salle de la Susiane (ORIENTAL ANTIQUITIES brought back by Mr. and Mme Dieulafoy (1881-86) or by the Mission G. de Morgan (1897-1912).

1ST SALLE. — Terra-cotta bas-reliefs of the period of Darius I; Artaxerxes Memnon's Throne Chamber; 1st window on the l., antique *bust* of a *Woman* (in Græco-Phœnician style) discovered ar Elcho (1897).

2ND SALLE. — Earthenware bas-reliefs, among which the *Frise des Archers*; before the windows, jewellery, engraved cylinders, etc.

Salle asiatique des Petits Monuments. — In the centre, very fine statuette of Our-Nirginson, Goudeas' son; plaster cast of the stela with the Vultures of King Eannadou (*Ca*, 3000 B. C.). On the r. 1st show-case, statuettes of bulls with human faces. — On the l., 2nd show-case, silver vase of Entemena.

PALIER DE L'ESCALIER ASIATIQUE. — We then enter on the l. the

Musée du Moyen Age et de la Renaissance. — From the VESTIBULE of the Nouvelle Salle des Faïences Françaises, a stair-case leads up to the Salles de peintures du XIX^e^ s., and to the Musée de la Marine.

Salle des Faïences Françaises (XVI, XVII and XVIII c.). — Remarkable earthewares by *Bernard de Palissy* († *ca.* 1590); cups, dishes, salters from Saint-Porchaire (XVI c.).

Salle Ad. de Rothschild (7). — Venetian Ceiling of the XVI c. Remarkable collection of gold and silver plate; Virgin and Child, bas-relief the XV c. by *Agostino di Duccio*; Reliquary of 1254; Flemish tapestry of Dona.

Salles de l'Ecole Française du XIX^e^ s. — SALLE 8 (Thomy-Thiéry donation) : paintings by *Rousseau*, *Delacroix* (Medae), *Troyon* (The heights), *Millet* (Suresnes), etc. — SALLE 9 : paintings by *Corot*, *Daubigny*, *Troyon*, *Dupré*, *Decamps*, etc. — SALLE 10 : works of *Corot* (1st period : Italian landscapes, etc.) and *Delacroix*.

Salle des Ivoires (13). — *Altar-screen from Poissy* (XVI c. Italian work). French Ivories; Flemish Tapestries; mirrors, tablets and combs from the XIV, XV and XVI c.

Salle Wey-Isabey (14). — Miniatures and drawings by *Isabey*.

Salle des Pastels du XVIII^e^ s. (15). — *M. Quentin de la Tour* (Mme de Pompadour); *Rosalia Carriera* (Marchal Saxe), *Chardin*, *Regnault*. Show-cases with bonbonieres and miniatures. — We enter to the r. the

Salles Thiers. — 1ST SALLE. In a small show-case by the window, two terra-cotta angels, by *Verrochio*, Aphrodite (Venice XVI c.); l. central show-case : Descent from the Cross, attributed to Michael Angelo; 2ND SALLE, Portrait of Thiers, by *Bonnat*; Ceramics; Sèvres china.

Returning to the 1ST SALLE THIERS we enter, straight opposite, the

Salle Arconati-Visconti (24). — Italian furniture and carved wood of the Renaissance, ceramics, ivory, enamels, bronzes, weapons, silverware, paintings and sculptures (Christ and St John the Baptist as Children by *Desiderio da Settignano*); chest attributed to *Hughes Sambin*; pastels by *La Tour*.

Salle Barye (25). — Watercolours, sketches, bronze models.

Next, HALL devoted to temporary exhibitions.

We return to SALLE THIERS and enter on the r. the

Salle de la Donation Van Blarenberghe (16). — Drawings and pictures by *Van Blarenberghe*; two paintings by *Coypel*.

Salles de l'Ecole Française du XIX^e^ s. (Continued : 17, 18, 19, 20). — SALLE 17 : Paintings by *Diaz*, *Daumier*, *Delacroix* (Hamlet; Chopin), *Corot*, *Daubigny*. — SALLE 18 : Wall paintings by *Corot* (1840 and 1842); paintings by *Rousseau*, *Millet*. — SALLE 19 : *Chintreuil*, *E. Lami*, *Huet*, *A. Scheffer*, *L. Boulanger*, *Géricault*, *Vernet*. — SALLE 20 : *G. Michel*; *L. Robert*, *Millet*, *Heim*, *Ingres*.

Salles 21 and 22 : *English School*. — SALLE 21 : *Russell*, The Child with the Cherries; *Romney*, Sir J. Stanley; *Reynolds*, Portraits; *Lawrence*, John

Angerstein; *Bonnington*, On the Adriatic. — SALLE 22 : *Lawrence*, Portraits; *Philipps*, Lamartine; *Bonnington*, Old Governess; *Opie*, Lady wearing a white dress.

Salles du Mobilier Français. — 1st SALLE (Louis XIV period). — The chronological order commences at Salle V. — Ceiling by *Carolus Duran*. — *Gobelins Tapestries* (XVII c.), wax models and terra-cotta ware by *Clodion*. — In the centre, magnificent *carpet from the Savonnerie*, of the Louis XIV period, furniture from the Châteaux of Saint-Cloud and Bellevue. — Marble, terra-cottas and waxworks, by *Clodion*.

IInd SALLE (Louis XVI period). — Ceiling by *Mauzaisse*. — Desk Louis XV, styled *de Choiseul*. — Drawing-room furniture (Thomy-Thiery bequeath). *Work-table* of Marie-Antoinette, *furniture* by Riesener; candlesticks by *Clodion*.

IIIrd SALLE (Louis XVI period). — Ceiling by *Drolling*. — Tapestries, Vases by *Clodion*. Furniture by *Bennemann*.

IVth SALLE (Louis XV period). — Ceiling by *Blondel*. — Desk *of Louis XV*, by *Oeben* and *Riesener*, with bronzes by *Hervieux*. Marie Leczinska, by *Van Loo*; Mme Adélaïde de France, by *Nattier*; Mme du Barry, by *Pajou*.

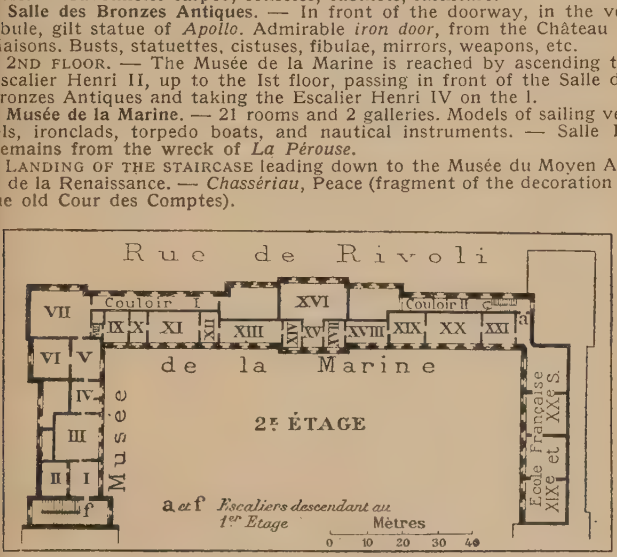
Vth SALLE (Louis XIV period). — Ceiling by *Blondel*. — Gobelins Tapestries. — Savonnerie carpet; consoles, cabinets, furniture.

Salle des Bronzes Antiques. — In front of the doorway, in the vestibule, gilt statue of *Apollo*. Admirable *iron door*, from the Château de Maisons. Busts, statuettes, cistuses, fibulae, mirrors, weapons, etc.

2ND FLOOR. — The Musée de la Marine is reached by ascending the Escalier Henri II, up to the Ist floor, passing in front of the Salle des Bronzes Antiques and taking the Escalier Henri IV on the l.

Musée de la Marine. — 21 rooms and 2 galleries. Models of sailing vessels, ironclads, torpedo boats, and nautical instruments. — Salle IX Remains from the wreck of *La Pérouse*.

LANDING OF THE STAIRCASE leading down to the Musée du Moyen Age et de la Renaissance. — *Chassériau*, Peace (fragment of the decoration of the old Cour des Comptes).



Peinture Française du XIXe s. — SALLES I AND II. — Paintings (brought for the greater part from the Luxembourg Museum) representing the following schools : the last classics (*Cabanel, Delaunoy, J.-P. Laurens, G. Moreau*); — the Orientalists (*Fromentin, Marilhat, Chassériau, Ziem*); — and

also *Fantin-Latour, Carrière, Ricard, Bounat, Cazin, Bastien-Lepage, Meissonier, Roll,* etc.

SALLE III. — *Gaugin,* Still nature; *Degas,* Portrait of a Women, etc.; *Puvis de Chavannes.* The Poor Fisherman; *Harpignies,* the Coliseum; *Degas,* At the Stockexchange.

SALLE IV. — Fine series of paintings by *Ed. Manet* and by some of the best « impressionists » (*Renoir, Monet, Sisley, Pissarro, Van Gogh*); also paintings by *Gauguin* and *Cézanne.* All these works belong to the Caillebotte's bequeath and were formerly in the Luxembourg Museum; they are housed in the Louvre since 1929. All round the room are bronzes by *Rodin.*

On the 2nd Floor of the Pavillon Mollien (Pl. p.107), is the **Collection**

Arc de Triomphe du Carrousel.

Camondo, comprising 8 Rooms. The 1st is devoted to the Middle Ages and the Renaissance; the 2nd to the Far East.

The 3rd, 4th and 5th Rooms are rich in paintings of the French Impressionist School, notably in works by *Degas* (The Dancing Lesson, The Rehearsal of the Ballet, Absinth, The Pedicure), *Manet* (The Fifer, Lola of Valentia, Boulogne Harbour), *Sisley* (The Flood), *Manet, Pissaro.* Many drawings, pastels and water-colours.

The 6th Room is a handsome Salon, with XVIII c. wainscoting, tapestries, Louis XV furniture, a clock (the Three Graces, attributed to *Falconet*). — The 7th and 8th Rooms are decorated with drawings by *Fragonard, Aug. de Saint-Aubin, de la Tour, Watteau, Prud'hon, Boucher,* and XVIII c. furniture (desk chair by *Jacob,* belonging to Marie-Antoinette.)

In the 6th, 7th and 8th Room, furniture and tapestries of the XVIII c.

The Porte Barbet-de-Jouy (on the Quai du Louvre) gives access to a new gallery (exhibitions of plaster casts, on sale) leading to the Galerie Denon.

The **Musée des Gravures** comprises a rich collection of works (7,000 spécimens). Engravings on sale.

The **Musée de l'Extrême-Orient** (consists of 12 rooms, and 2 new galleries. Magnificent Chinese and Japanese porcelain collected by *M. Grandidier,* with objects of art froom the Hayashi sale; carvings brought from India by M. Foucher, adn carvings from Chinese Turkestan (Pelliot Mission); screens; paintings; sculptures.

GROUND FLOOR. — **Annex of the Egyptian Department** (*Salle du Mastaba*). — Monuments of the Ancient Empire.

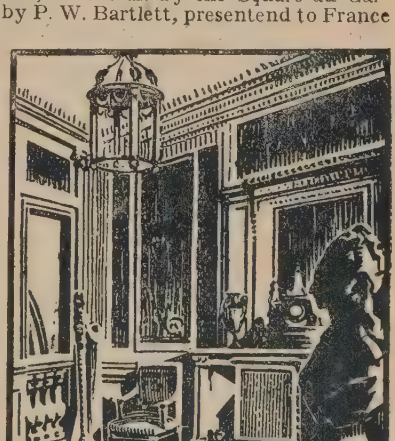
VESTIBULE. — *Stela of King Serpent. Statues of Pahournofir and of Hai.*

PLATFORM. — Chamber of *Offerings* (Tomb of a high Egyptian Official of the V dynasty).

Nouvelle Salle de la Susiane (or Salle Morgan). — Discoveries made at Susa from 1897 to 1903, by the French Scientific Mission to Persia, under the guidance of M. J. de Morgan.

Leaving the Louvre by the Passage du Carrousel, we emerge into the Place du Carrousel.

The **Place du Carrousel** is bounded on the N. and S. by the Louvre and the Tuileries, on the E. by the *Square du Carrousel* (*Statue of Lafayette*, by P. W. Bartlett, presentend to France by the Sons of the U. S.), on the W., by the Tuileries Gardens. The place derives its name from a « carrousel » (tilting-match) which Louis XIV held there in 1662. The centre of the open space is adorned with a flower-bed in the French style in which are to be seen, on the r. (as we face the Arc de Triomphe), the group « *Quand même* », commemorating the defence of Belfort (1870-71), by *Mercié*, and on the l., *Paris* 1914-1918, by *Bartholomé*.

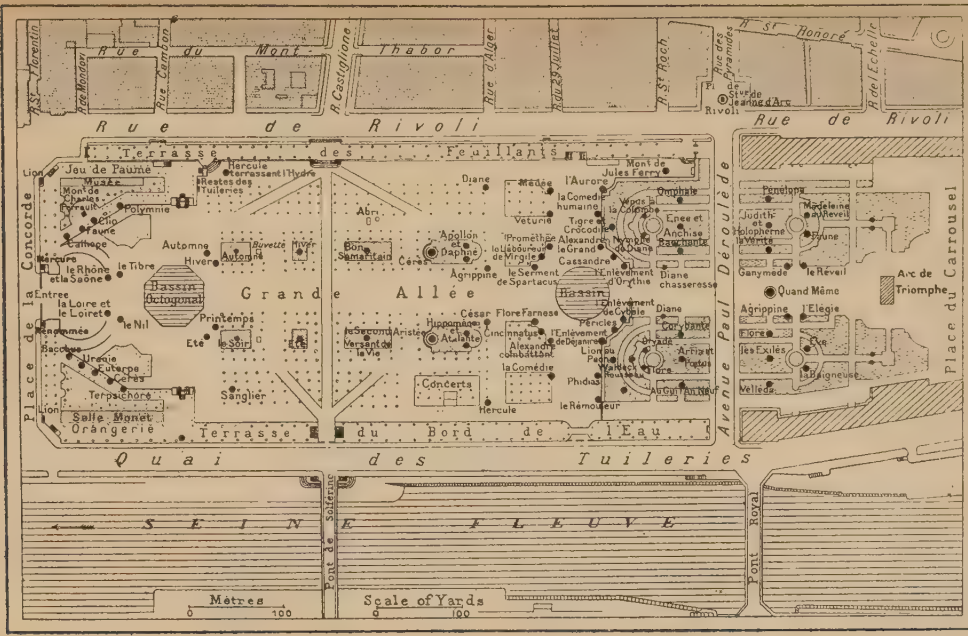


Louis XV's drawing-room.

On the W. side of the Square and facing the Arc de Triomphe is the **Monument de Gambetta** (1888), by Boileau (arch.) and Aubé (sculpt.).

On the W. side of the Place, stands the **Arc de Triomphe du Carrousel**, commenced in 1806, after the designs of Fontaine and Percier and in imitation of the Arch of Septimus Severus, in Rome. It is surmounted by a bronze group (1828), by Bosio : the Restauration leading a Roman car driven by four horses. — The four faces of the monument are adorned with 6 marble bas-reliefs : in the E. (on the side facing the place), on the r. side of the great arch, the Battle of Austerlitz, by Espercieux; on the other side the Capitulation of Ulm, by Cartelier; in the W., r. side, the Meeting of Tilsitt, by Ramey the older; on the l. side, the French Army entering Munich, by Clodion; in the N. : the Entry in Vienna, by Déseine; in the S. : the Treaty of Presburg, by Lesueur.

Between the Arc de Triomphe and the Avenue Paul-Deroulède, the site of the former Palais des Tuileries (burnt to the ground


R. St. Florentin
R. de Rivoli
R. du Mont Thabor
R. Castiglione
R. d'Alger
R. St. Roch
R. St. Honoré
R. des Pyramides
R. del'Echelle
Rue de Rivoli
Terrasse des Feuillants
Jeu de Paume
Musée
Hercule
Restes des Tuileries
Diane
Médée
l'Aurore
Mont de Jules Ferry
la Comédie humaine
Vénus de la Colombe
Omphale
Enée et Anchise
Bauchante
Tigre et Crocodile
Alexandre le Grand
Nymphe de Diane
Prométhée
Apollon et Daphné
Bon Samaritain
Cérès
Agrippine
le Serment de Spartacus
Cassandre
Enlèvement d'Orythie
Diane chasseresse
Bassin Octogonal
Grande Allée
Bassin
Enlèvement de Cybèle
Diane
Corybante
Orvada
Arriant
Pactole
Flore
les Exilés
Eve
la Baigneuse
Veilleur
Aucun au Neuf
César
Flore
Farnese
Hippomène et Atalante
Cincinnatus
Enlèvement de Deianire
Alexandre combattant
la Comédie
Phidias
le Rémouleur
Hercule
Concerts
Le Second Aristée
Le Versant de la Vie
Printemps
Eté
le Soir
Nuit
Renommée
Bacchus
Uranie
Euterpe
Thalie
Terpsichore
Sanglier
Lion
Salle Monet
Orangerie
Terrasse du Bord de l'Eau
Quai des Tuileries
Pénélope
Judith et Holopherne
Madeleine au Réveil
Vénus
Ganymède
le Réveil
Quand Même
Agrippine
l'Elégie
Arc de Triomphe
Place du Carrousel
Avenue Paul Déroulède
Place de la Concorde
la Loire et le Loiret
le Nil
le Rhône et la Saône
le Tibre
la Seine
Automne
Hiver
Mercure
Calliope
Clio
Polymnie
Melpomène
Thalie
Mont de Charles Perrault
Pont de Solférino
Pont Royal
Mètres
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100

in 1871) bas been adorned (1889) with flowerbeds and statues, and extended (1904-06) in the direction of the Place du Carrousel by additional flowerbeds.

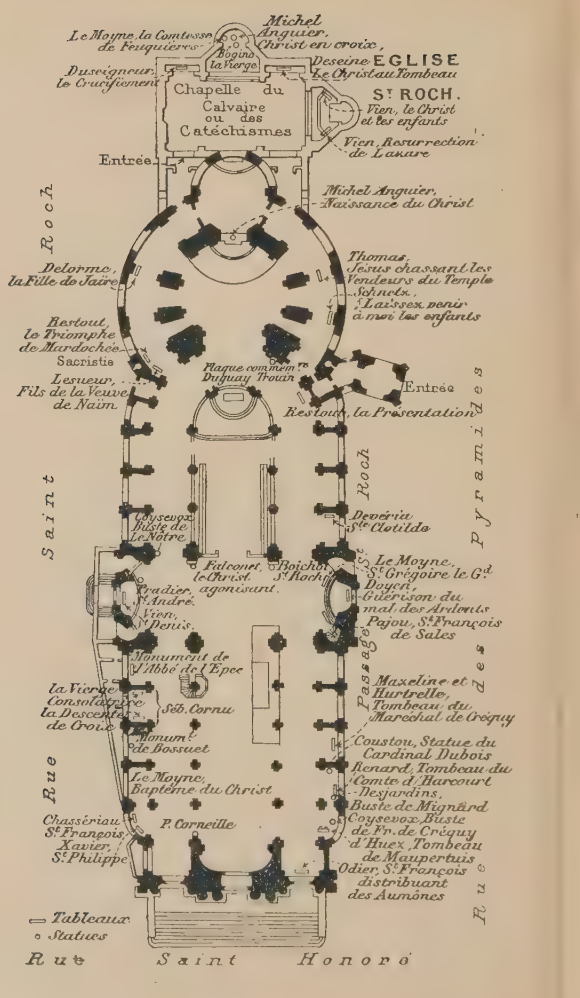
The *Avenue Paul-Déroulède* separates the *Pavillon de Flore* and the *Pavillon de Marsan* from the main part of the Jardin des Tuileries, extending as far as the Place de la Concorde.

The Pavillon de Marsan is occupied by the **Musée des Arts Décoratifs** (entrance at nº 107, rue de Rivoli), created by l'Union Centrale des Arts Décoratifs. Open daily from 10 a. m. to 5 p. m. from March 1 to Oct. 15, from 10 a. m. to 4 p. m. from. Oct. 16 to March 1. Adm. 2 fr., on holidays 1 fr., free ou Sun. The library (ground-floor) is open free to the public ev. day (hol. exc.) from 10 a. m. to 4,50 p. m.

This highly interesting museum, occupying 4 floors (lift. 10 c.), contains a rich collection of ancient and modern art (ab. 20,000 specimens) : furniture, tapestries, wearing apparel, earthenware, porcelain, ceramics, glass ware, bindings, gold and silversmiths' work, lace, etc. — In one portion of the ground floor, temporary exhibitions are held. — On the 1st floor, 3 rooms contain the chief paintings of the **Collection Poreau**, presented by M. Etienne Moreau-Nélaton and comprising 150 valuable paintings and drawings of the French School of 1830 and works of the impressionist painters: *Delacroix, Decamps, Corot* (nearly 40 works), *Fantin-Latour, Puvis de Chavannes, E. Manet, Claude Monet, Sisley, Pissaro.* — On the 3rd floor, collections illustrating the art of Persia, China, India, Turkestan, Syria, North Africa, Italy, Germany, Holland; Louis XV drawing-room, from a private house in Lyons.

The **Jardin des Tuileries** (about 65 acres; 1,000 yds long by 350 yds wide; military bands in summer), designed by Le Nôtre in 1665, is divided into two equal parts by a central avenue, whence can be seen, looking W., the Obélisque de Louqsor and the Arc de Triomphe de l'Etoile. The gardens are adorned with numerous statues (See Plan p. 112). Note in the first two green plots on the r. and l. of the central avenue : on the l. the statues of Hippomenes, by *G. Coustou*, and Atlanta, by *Le Paultre*; on the r., the statues of Apollo and Daphne, by *Nicolas* and *Guillaume Coustou*. At the end of this avenue is a large ornamental *pond* with a superb fountain. On the S. side of the gardens, running the whole length of the Quai des Tuileries, is the *Terrasse du bord de l'eau* ou *de l'Orangerie*. On the N. side of the garden, running the whole lenght of the Rue de Rivoli, is the *Terrasse des Feuillants*. The famous *Salle du Manège*, used as a meeting place by the Parliamentary Assemblies from 1789 to 1793 stood on the site of a portion of this Terrace. — At the W. end of this terrace stands the old *Tennis Court* (actually **Musée du Jeu de Paume**), which has been devoted since 1921 to exhibitions of the works of contemporary foreign painters, belonging to the Luxembourg Museum.

In the W., beyond the pond, opens the grate giving way to the Place de la Concorde; the pilasters are adorned by two equestrian groups : the Fame (ou the r.) and Mercur (on the l.), by *Coysevox*.

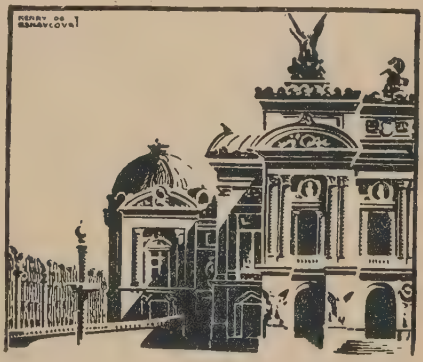

Michel Anguier, Christ en croix,
Le Moyne, la Comtesse de Feuquieres
Bogino, la Vierge
Deseine, le Christ au Tombeau
Duseigneur, le Crucifiement
ÉGLISE
St ROCH.
Chapelle du Calvaire ou des Catéchismes
Vien, le Christ et les enfants
Vien, Resurrection de Lazare
Entrée
Michel Anguier, Naissance du Christ
Rue St Roch
Delorme, la Fille de Jaire
Thomas, Jesus chassant les Vendeurs du Temple
Schnetz, Laissez venir à moi les enfants
Restout, le Triomphe de Mardochee
Sacristie
Hague, commun.ns Dubuay Thoun
Entrée
Lesueur, Fils de la Veuve de Naim
Restout, la Presentation
Rue des Pyramides
Rue St Honoré
Coysevox, Buste de Le Nôtre
Deveria, Ste Clotilde
Falconet, le Christ
Boichot, St Roch
Le Moyne, St Grégoire le G.d Docteur
Pradier, agonisant
St André, Vien, St Denis
Guérison du mal des Ardents
Pajou, St François de Sales
Monument de l'Abbé de l'Epée
Passage des Petits Pères
la Vierge Consolatrice
Séb. Cornu
la Descente de Croix
Maxeline et Hurtrelle, Tombeau du Maréchal de Créquy
Monum.t de Bossuet
Coustou, Statue du Cardinal Dubois
Renard, Tombeau du Comte d'Harcourt
Le Moyne, Baptême du Christ
Desjardins, Buste de Mignard
Chassériau St François Xavier, St Philippe
P. Corneille
Coysevox, Buste de Fr. de Créquy
d'Huez, Tombeau de Maupertuis
Odier, St François distribuant des Aumônes
Tableaux
Statues

Returning to the Avenue Paul-Déroulède we cross the Rue de Rivoli. In the Place des Pyramides, **statue of Joan of Arc**, by Frémiet. — We then take the *Rue Saint-Roch*; at No 206, stands the **Eglise Saint-Roch**, begun in 1653, compteted in 1740.

Many works of art : Busts of Fr. de Créqui and Le Nôtre, by *Coysevox*; statue of Cardinal Dubois, by *G. Coustou*; Christ at the Point of Death, by *Falconet*; St Roch, by *G. Coustou*; behind the apsidal chapel, *Nativity of Christ*, a marble group by *Michel Anquier*, which formerly was in the Val-de-Grâce hospital.

It was from the top of the steps in front of the church that Bonaparte fired his guns at the royalist insurgents on Oct. 5, 1795. — Some marks (of the shots) may still be seen in the front of the church.

The Rue Saint-Roch, which extends on the S. as far as the Jardin des Tuileries, leads to the AVENUE DE L'OPÉRA (handsome shops). This famous avenue runs from the *Place du Théâtre-Francais* to the PLACE DE L'OPÉRA.



Opéra.

The **Opera** or **Académie Nationale de Musique**, a vast and sumptuous edifice built by Charles Garnier from 1861 to 1875, is the greatest theatre in the world as to the area.

The facade, overlooking a vast perron comprises three stories. On the ground-floor seven archways give entrance to the entrance-hall; note the two groups on each side of the last archways : the Music, by *Guillaume*; the Lyric Poetry, by *Jouffroy*; the Lyric Drama, by *Perraut*, and especially the famous group « Dancing », by *Carpeaux*.

A gallery with loggias extends along the facade on the first floor; between the monolithic Corinthian columns are the bronze busts (gilted) of Mozart, Beethoven, Spontini, Auber, Meyerbeer, Halévy, Quinault and Scribe. — Above the central part of the edifice rises a dome and a large triangular pediment; at the corners are Pegasus, by *Lequestre*; on the top Apollo holding his golden lyre, by *Millet*.

The W. portion (rue Auber) was the main one, reserved formerly for the entry of the French Premier; it is actually the entrance to the library and to the museum (see below). On this

side, monument to Charles Garnier, by *Pascal* (bust by *Carpeaux*).

Inside, the grand Staircase, one of the most remarkable features of the building, offers a decorative ensemble of the most graceful aspect.

The lobby, with its entrance-hall (on the vault mosaïcs by *Salviati*, after the designs of Cursor) is one of the arvels of the Opera-house; it is 179 ft. long, 66 ft. wide and 30 ft. high. The main entrance is adorned with two large mirrors (manufacture of Saint-Gobain); 23 ft. high. The lobby is decorated with fine allegorical paintings, by *Paul Baudry*. — The audience room, all red and gold, comprises a mezzanine, a large balcony and four stories of loges.

Museum (*open daily, Sun. and hol. ex., from* 1 *to* 4 *or* 5 *p. m., and during the pauses.* Adm 1 fr.). — The museum was created in 1903, and housed ou the first floor of the main pavilion.
— Entrance : rue Auber.

Rotunda (ground-floor) : on the r., model (reduction) of the « Mystère de Valenciennes » represented in 1547; HALL (1st. floor) : bust of Charles Garnier.

Gallery of the Library : the LIBRARY, entirely devoted to the history of the theatre and music, includes a complete collection of the operas and ballets represented in the Opera-house since its origin; 40,000 vol.; 60,000 designs and engravings; — on the r., the Salle de la Rotonde is placed at disposal of the readers.

Gallerie du Musée. — In the centre, show-case and souvenirs of *Jules Massenet*; show-case with souvenirs of various compositors and artists : Spontini's inkpot; Jelyotte's glass; aeolianharp of the Duchesse de Berry; Cherubini's snuffbox; Paganini's archet; quaint XVIII c. folder; portraits of La Malibran, of Lully, Cherubini, etc. On the l. : reconstitution of the Opera-house of the Tuileries as it was from 1764 to 1770; below, dolls in XVII c. theatre attire; above, portrait of Jelyotte, by *Van Loo*. On the Empire desk bust of Guimard, by *Merchi*. In the central panel, portrait of Wagner, by *Renoir* (1884). — Guitare of Gounod; Spontini's piano; above, designs and water-colour paintings representing scenes of various operas (one by *Cochin*; two by *Moreau*). — Designs for dresses, by *Boucher*. — Show-case : specimens of XVII, XVIII and XIX c. dresses; clock which was in the room of Rossini. Portrait of Gluck, by *Cochin* (drawing). Reconstitution of the Opera-room of the Palais-Royal (1673 to 1763); below, dolls in XVIII c. theatre attire. — Old bindings. — Set of dishes (Sèvres porcelain) having belonged to the barytone Martin.

Academical dress of Berlioz (bequeathed to Reyer), etc.

Various souvenirs in the show-case in the back; remains of dresses of the dancer Emma Livry, burnt during a representation of « La Muette »; the Orsini's bomb; remains of a suspender and of the stained blood shirt of the Duc de Berry; masks of dancers (XVIII c.), etc.

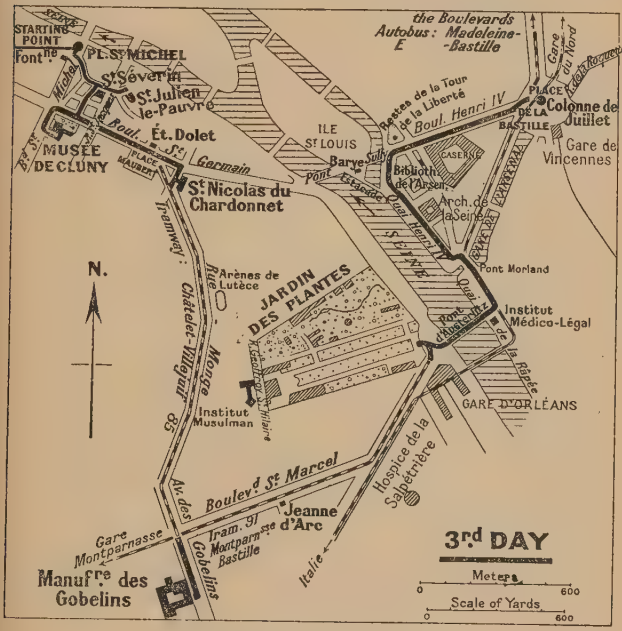
Along the wall near the windows : reductions of the machinery in 1770; below, dolls in XIX c. attire; drawings (Meyerbeer and Rossini lying dead in their beds); show-case with compositors' autographs; portrait of Paganini, by *Vigneron*; 2 models of the Italian and French comedies in the XVIII c.; below, dolls (dancers; 1765, 1802, 1881); a lock of Boeldieu, etc.

All round the gallery, busts of various compositors and artists.

We proceed along the rue Auber as far as the bd Haussmann, in which we turn to the r. to go to the *Printemps* and the *Galeries Lafayette*, two of the greatest modern department-stores in Paris.

THIRD DAY

Morning. — *Saint-Séverin and Saint-Julien-le-Pauvre, Musée de Cluny.*
Afternoon. — *Eglise Saint-Nicolas-du-Chardonnet, Gobelins, Jardin des Plantes, Bibliothèque de l'Arsenal, Place de la Bastille, the Boulevards as far as the Gymnase Theatre.*



Route Plan for the Third Day.

We start from the *Place Saint-Michel*, at the end of the Pont Saint-Michel, on the l. bank of the Seine, where commences the Boulevard Saint-Michel, a large modern thoroughfare traversing the *Quartier Latin*. In the Place, we observe the monumental *fountain* erected by Davioud in 1860 (bronze group : Saint-Michel overcoming Satan, by Duret). Above the

saint, a bas-relief of *Claude Vignon* : child playing in the foliage.

Curious district to the E., between the Boulevard Saint-Germain and the Boulevard Saint-Michel. The *Quartier Latin* (Student's Quarter) is with the Cité, the most ancient part of Paris; it comprises the districts on the l. bank including the 5th arrond. and part of the 6th.

Eglise Saint-Séverin.

By the *rue de la Harpe*, on the l., and the *rue Saint-Séverin*, we reach the *rue des Prêtres-Saint-Séverin*.

The **Eglise Saint-Séverin**, a jewel of Paris, is a quaint Gothic church with five naves and side-chapels, but without transept. It dates from the XIII-XVI c. and was built on the site of an old Oratory from the time of Childebert I; it was remodelled at several times. The church possesses a doorway of the XIII c., brought from the Eglise Saint-Pierre-aux-Bœufs, which formerly stood in the Cité. The door has three *leaves* of the XVII c. (medaillons of St. Peter and St. Paul). The two upper storeys of the façade are of the XV c. On the l. of the façade stands a tower of the XIII and XIV c.; a door at the foot of this tower was for a long time the only entrance (modern spandrel); the framework show remains of inscriptions, almost illegible. — On the l. of the tower, we observe the frame of the *clock* (XV c.). — In the adjacent corner, a niche contains the statue of Saint-Séverin, a recluse who lived in the VI c. and erected on this site a chapel (St-Cloud was his disciple).

Indoors, the visitor's attention is struck by the peculiar disposition of the vaulting and the original aspect of the ambulatory; organ loft of 1745;

the 15 high windows in the nave (beyond the 4th bay) are decorated with *stained-glass* from the end of the XV c. and the beginning of the XVI c.; Tree of Jesse at the central rose-window of the archway.

On the r., **1st chapel** : St. John preaching in the desert; the Baptism of Jesus, by *Paul Flandrin*; — **3rd chapel** : the Marriage of the Virgin, the Flight to Egypt, by *Signol*; — **7th chapel** : St. John writing the Apocalypse; — **8th chapel** : St. Genoveva, by *Hesse*; — **9th chapel** : the two St. Séverin (the abbot and the recluse), by *Cornu*; — **10th chapel** : Tree of Jesse, fresco from the XVI s.

S. of the choir are the remains of the former *Charniers de Saint-Séverin* (XV c.), built in a cloister shape and restored 1923-1928; apply to the verger to visit the inside; from the small *Square Saint-Séverin*, in which is erected a *bust* of the Belgian poet *Emile Verharen* pretty view over the church.

Eglise Saint-Julien-le Pauvre.

Continuing along the rue Saint-Séverin, we cross the *rue Saint-Jacques*. — At N° 11 of the *rue Saint-Julien-le-Pauvre* the **Eglise Saint-Julien-le Pauvre** was the chapel of the old Hôtel-Dieu, made over to the celebration of orthodox Greek services in 1889. It is a good specimen of the small Gothic churches built during the second half of the XII c. in the Ile-de-France. In the interior, statues of St Landry and of Monthyon; magnificent wooden *iconostasis*, over 26 ft. in height. We leave the church by the door (l. of the entrance) giving access to the garden which extends, since 1928, to a small *saqure*, as far as the Quai de Montebello.

Farther along the rue Saint-Séverin we leave the *Rue Galande* (at N° 42, old sign-board of the *Petit-St-Julien*), and we reach the BOULEVARD SAINT-GERMAIN by the *Rue Boutebrie*, in which, only a few yards away from the broad modern arteries, stands an old house with a corbel-tower and wooden gables.

Following the boulevard Saint-Germain, to the r., towards the boulevard Saint-Michel, and proceeding along the garden railings on the l. side of the latter, we turn into the *Rue du Sommerard*.

Opposite the Hôtel de Cluny, small square with a monument to Octave Gréard and a bust of Puvis de Chavannes, by *Desbois*

The **Hôtel de Cluny** was built on the site of the Thermes

(remains of Roman baths are to be seen on the side of the hotel facing the Boulevard Saint-Michel); it became, in 1340, the property of the Abbey of Cluny. The actual building is a graceful mansion, Gothic and Renaissance, and one of the finest private dwellings remaining from the Midle Ages. — Built between 1845 and 1498 by Jacques d'Amboise, abbot of Cluny and brother of Louis XII's prime minister, it was the residence : in 1515, of Marie d'Angleterre, Louis XII's widow; of Jacques d'Ecosse, the husband of François I's daughter; of Cardinal de Lorraine and of Claude de Guise; of Cardinal Mazarin and of several nuncios (1600 to 1681). — In 1833, the mansion was bought by Du Sommerard, who installed there a museum. Both, mansion and museum were purchased in 1848 by the French Government.

The Hôtel de Cluny.

Musée de Cluny (*Open daily, exc. on Sun. and hol., from* 10 *a. m. to* 4 *or* 5 *p. m.* — Adm. 2 fr.; free on Sun). — Very rich collection, including numerous (ab. 20,000 specimens) artistic and industrial works of art : stone and wooden sculptures, marbles, enamels, eartheinvares, ivories, stained-glass windows, clothes, glasswares, wought-iron, bronze, etc.

Under the arcades, on the l. : Renaissance sculptures; on the r., a XVC. well, brought from the Manoir du Sauvage, near Amboise, — under the vault, decorative remains from the Château de Bonnivet (beginning of the XVI c.).

Ground-floor. — ROOM I (*Cloakroom*). — XVI c. Tapestry.

ROOM II. — *Footwear* (Roman, Copte, French, etc.); French tapestries (XVII c.).

ROOM III (*Bronze*). — Carved chimney-piece with bas-relief (Christ at the Well), brought from the house of Hugues Lallemand, Châlons-sur-Marne (1562); Renaissance chests; XVII c. ebony furniture; XVI c. tapestry (Sybil announcing the reign of the Christ to Emperor Augustus; French tapestries (1500); — on the r. near the entrance : show-case with bronze statuettes (Italy; XV-XVI c.); to be noted : the Flute Player; 2nd show-case in front of the window contains various pieces of clothing, some of them dating from the Middle Ages; — in the show-case on the r. side of the chimney, medieval lamp; Flemish *pulpit* (1383); another show-case contains bronze ware; — on the l. side of the entrance and in front of the window, Italian, German, Flemmish and Spanish tablets (back to the XV c.); — in the last show-case (l. of the entrance) XVIII c. French statuettes; « Prudence » and « Work ». — In the middle of the room, show-case : lamps (V-XVI c.); dima (XIII c.); Flemish aquamaniles (XV c.); baptismal wat (Germany, XIV c.).

MUSÉE DE CLUNY.

ROOM IV (*Altar-screens*; *Lead and Pewter ware*). — Lead ware found in the Seine (from the XII c. on) : ampuls and religious objects, counters, toys, etc.; XVI c. altar-screens (from Antwerp); calvaries; XIV c. painting (French chests and drawers (XV c.); — in the show-cases; pewter ware, dishes, ewers, French and German basins; specimens of François Briot's work; — in the centre of the room : XIV c. baptismal lead wat (French).

SALLE V (*de Gaillon*). — Stone fire-place with bas-relief representing the story of Diana and Acteon (from the same mansion than the chimney in room III); Brussels Tapestry : the Adoration of the Magi (middle of the XVI c.); ***wainscotings** from the Château of Cardinal Georges d'Amboise at Gaillon (Eure department), in the Flaming Gothic and Renaissance styles (*ca.* 1508-1510); railings, folding stools, remains of stalls. — Central show-case; « *pleurants* » (albaster statuettes) from the tombs of the Dukes of Burgundy, by *Claus de Werve* and *Jean de la Huerta* (school of Claus Sluter, beginning of the XV c.). — In front of the window, French pulpit (iron; XV c.).

COULOIR VI. — Wainscotings from the Chapelle de la Nation de Picardie in Paris (late XV c.).

SALLE VII (*Collection Audéoud*). — Spanish and Italian curios (XVII and XVIII c.); Neapolitan statuettes, cribs, Massacre of the Innocents; Apparition of Satan, a piece of vestry-room furniture (Naples, XVII c.). On the walls XVI c. Flemish tapestry; XVI c. Spanish cabinets.

COULOIR VIII. — Spanish altar-screens (XV and XVI c); pavings (French Gothic); French tapestry (*ca.* 1500).

SALLE IX (*Woodworks*). — Opp. the entrance door : chapel railing of the church of Augerolles (Puy-de-Dôme, 1st half of the XVI c.); above, Christ (Auvergne, early XIII c.); under the Christ, Virgin or Saint (*ca.* 1300); opp., Sainte-Geneviève-des-Ardents (XV c. statuette). French tapestry : St. Peter leaving his prison (XV c.); three Brussels tapestries representing the Story of David and Bathsheba (early XVI x.). — In the corners of the room, stone statues of Apostles (from the Sainte-Chapelle, second half of the XIII c.), Above the door, English painting : Scenes of the Life of the Virgin, XIV c.). — On the l. of this door, mosaics from the abbatial church of Saint-Denis (XII c.); mosaic after *David Ghirlandajo*; the Virgin and the Child (late XV c.); XIV and XV c. chests; St. Magdelena (Brabançon art; XVI c.).

Portico under the chapel (we reach it through the Salle des Bois). In the centre, pillar with a capital ornamented with a K and crown (monogram of Charles VIII) and an escutcheon with the crest of Jacques d'Amboise, who undertook the rebuilding of the Hôtel de Cluny: French sculptures from the XV c. — Visitors are advised to walk a few steps in the garden in order to view the corbelling choir of the chapel.

Near the Porte des Thermes : chest styled « Coffre au tourroi » (French art?; XV c.); Italian chest (Fountain of Youth, XV c.). — On the sides of the Porte des Thermes : St. John Baptist (Sienna, XV c.) and the Angel of Annunciation (Pisa, middle of the XIV c.). — For the Palais des Thermes, see p. 126.

We re-enter the Salle IX and we cross the hall.

SALLE X (*Ironwork*). — Brussels *tapestries (The Story of David and Bathsheba; continued); the Three Parcae, marble group (school of *Germain Pilon*); goldsmith's bench, with inlaids and carved iron ornaments (has belonged to the Great Elector of Saxony; 1565); wrought iron cross, (XIV-XVII c.). In the centre of the room : show-cases containing caskets, lockers, pieces of armour, etc. — Round the room : show-cases containing artistic locks and keys; XVII c. chests with remarkable mechanical works.

SALLE XI (*du Saint-Esprit*). — Brussels tapestries (continued Salles IX and X). — In the centre of the room; embroided ornaments styled « Tentures du St. Esprit » including : the ornamental decoration of the great-altar, with its reredos and its canopy, the pulpit and its canopy, mantles and collars of the Knights of the Holy Ghost (founded by Henri III in 1579); silk upholstery with gilt embroiederies representing the crest of Sully and brought from the Arsenal Museum. Behind the show-case, fine French tapestries from the end of the XV c. — Round the room, from r. to l.; various implements, tools, copper, utensiles, moulders. Against the wall, painted table (Germany, XV c.).

SALLE XII (*Coaches*). — 4 Flemish tapestries; after Téniers. — French and Italian State coaches (XVIII c.), adorned with paintings and gilt woorks (no. 1139 is said to have been the property of Pope Paul V; it was used by Pope Pie IX for his entry in Bologna; the ornaments and the harnesses are of white leather). — Sledges; Sedan chairs; various coaches; seats (Verona, early XIX c.).

From this room, we come back to Corridor VIII, where is to be seen the carved wood *staircase* of the former Chambre des Comptes (Palais de Justice), built under Henri IIV (arms and monogram of Henri IV and of Marie de Médicis).

1st floor. — COULOIR XIII. — Paintings on leather, after Golztius (XVII c.).

GALERIE XIV (*French, German* and *Dutch Ceramics*). — Show-case with French ceramics from the Middle Ages and the Renaissance. — L. wall; fine XVIII c. Italian grate, behind which is descried the Salle des Thermes; on both sides roofing ornaments (Norman art, XVI c.); in front of the grate, bust of a child, a terracotta by *Pigalle*; show-case : earthenware

(school of Bernard Palissy); Oiron ware terracottas. — Show-case on the l.; pottery from the Middle Ages and French ceramics (Middle Ages, Renaissance). Further on; earthenware from Sceaux, Strasbourg, Niederwille, Moustiers; fine collection of Rouen earthenware; round the room, earthenware from *Nevers, Delft and Germany. — On the way back to the entrance pavings from the Château d'Ecouen and Château de la Bâtie d'Urfé (middle of the XV c.).

We cross the hall.

GALERIE XV (Italian ceramics). — **Italian earthenware* from Urbino, Castel-Durante, Gubbio, Deruta, Caffagiolo, Faenza (XV and XVI c.), Venice (XVI c.), Castelli (XVII and XVIII c.). L. wall : enamelled terracottas by *Luca della Robbia* : Faith, Temperance; by *Andrea della Robbia* : Virgin adoring the Child. Below, bust of St. John Baptist, by *A. della Robbia*.

SALLE XVII (*Enamels, ritual Gold and Silver Plate*). — Entrance wall : magnificent **French Tapestries* (early XVI c.) styled *The Lady with the Licorn* (series of six pieces, five of which represent the Five Senses). Below, statuettes (« miséricordes ») from the stalls of the Abbaye de St. Lucien, near Beauvais (late XV c.).

MUSÉE DE CLUNY.

N. wall (on the r. of the entrance); great stone *chimney piece*, from the middle of the XVI c. (in the upper part, four bas-reliefs represent the Transportation of the Virgin's house to Lorette); on the r., door with its XVI c. frame-work; on the l., the other side of the same door; above, carved wood ceiling (the whole set was brought from a house in Rouen.

Stained-glass windows from r. to l. come from : the Hôtel Dieu at Provins, the Château d'Ecouen, the Sainte-Chapelle of Paris (XIII c.); XII c. stained-glass window (St. Thimotée) from Neuwiller, near Strasbourg, etc.

In the back of the room (S. wall); 9 great Limousine enamels by *P. Courteys* (1559), brought from the Château de Madrid. Below, altarscreen (gilt copper and enamel) representing the Whitsuntide (Coblenz, XII c.); carved wood chest (Venice, XVI c.).

In the show-cases beautiful collections of *enamels*; near the window; in the 1st; XII-XIV c. Limoges enamels; book bindings; eucharistic dove; in the 2nd : painted enamels from Limoges (XV-XVI c.); Pietà, by the so-called *Monvaerni*; Calvary, by *Nardon Péricaud* (1503); works by *Jean I* and *Jean II Péricaud*. — In the 3 rd : painted enamels by *Léonard Limosin* (portraits and 12 tablets reprensenting the Passion); grey enamels (second half of the XVI c.), *by Pierre Reymond* and *Jean Courteys*. — In the 4th : enamels with grey ground. — In the 5th (in front of the chimney); painted enamels, by *Pierre Reymond* (Adam and Eve; 1555) and several works by *Couly Nouilher, Martin Didier* (XVII s.), etc.

On the tapestries side : — 2nd show-case : European enamels (XVII-XVIII c.); in the centre, cup presented to C. de Witt by the States of Netherland (1667); — 3rd : lid (Mosan art, XII c.); Virgin (France, early XVI c.); cross (Germany, XII c.). — 4th : crucifix, enamelled cross (XIII c.). — 5th :

portable altars (Anglo-Saxon art, first half of the XI c.; German art, XII c.); miniature figures (Limoges, XIII c.); wats (Limoges, XIII c.); 6th : Virgin of Moussac (Limoges, XIII c.); pyxes. — 7th : pieces of harnesses. — In the show-case near the S.-W. window : shrine of St. Ann, by *Hans Greiff*, from Nürnberg (1473); hand-warmers, etc.

GALERIE XVI (*Hispano-Moorish earthen-ware, glass-ware*). — Very important collection of **Hispano-Moorish earthenware*; German gray beard stone-ware (Roeren, Siegburg, etc.); French, Italian glass-ware, etc. On both sides of the entrance, statues : St. Anthony (Burgundy, etc.), Virgin (do.); or the r., angel from the Abbaye de Poissy (2nd half of the XIII c.), Virgin (XIV c.).

SALLE XVIII (*Jewish Collection*). —This collection was partly reunited by S. Strauss and presented by Baronne Nathaniel de Rothschild. — From l. to r. : tabernacles, wases for burning perfumes, lamps, from the XVI c.) to the XVII c. Chimney (painted stone, XV c.) from Le Mans. Italian tabernacle (1472) and pulpit; marriage-licences; sheets of the Story of Esther. — In front of the windows, show-cases; ritual silver and gold-ware, swaddling clothes with inscriptions, embroideries. — On the wall, veil of tabernacle. — In the centre of the room, show-case : engagement rings, amulets, decorative tablets of the Tables of the Law, knives for the circoncision, boxes for perfumes (XVI to XVIII c.).

SALLE XIX (*Music*). — 2 French tapestries. — Instruments of music. Spinet of A. Baffo (Venice, 1570), of Jean Rukers (Autwerp, XVII c.), etc. (XVII c.), vielle of Engelhard (Germany, 1742), spinet by Jean Ruckers (Antwerp, XVII c.). Collection of boxes for eyeglasses (XVI-XVIII c.).

SALLE XX, styled DU PETIT PLAFOND (*Furniture*). — Arched vaulted ceiling copied from that by E. Lesueur, at the Hôtel Lambert. — XVII c. furniture.

SALLE XXI, styled DE FRANCOIS Ier. — Chimney (carved stone XV c.) from Le Mans. — Renaissance furniture; four double cup-boards (Ile-de-France, 2nd half from the XVI c.; *cup-board Henri II (Abbaye de Clairvaux); tables. — The Presentation in the Temple (French marble, late XIV c.).

SALLE XXII, styled DE LA REINE BLANCHE, on the l. — XVIII c. furniture. — Furniture from the Château d'Effiet : bed with a baldaquin, armchairs, screen. — Screen Louis XIV. — XVI c. Florentine cabinet (mosaïc) — On the chimney, astronomical clock (England, XVII s.). — On the walls embroided hangings from the apartments of Sully at the Arsenal.

CHAPEL (XXIII). — The Chapel of Cluny, former oratory of the abbots, is a perfect marvel of sculptural decoration in the Flamboyant style. From the single central pillar, the ribs are spouting out as palms; in the walls are recesses resting on finely carved corbels.

In the apse : Virgin (Italy, XIV c.), Saint and Virgin (France, XV c.) kneeling statue of Jeanne de Laval (XV c.); ceiling : God and Angels bearing the Emblems of the Passion.

From r. to l. : altar-screen from Saint-Germer (France, XIII c.); altar screens from Saint-Denis (XIV c.); great wood altar-screen (Antwerp 1513) from the abbey of Averbode; Virgin (France, XIV c.).

The staircase leading to the portico is closed by a quaint door (Provins XV s.).

We retrace our steps and from Salle XXII we enter, ont he l.

SALLE XXIV (*Ivories*). — On the walls, French tapestries : The Departure for a Hunting party (late XV c.) and the Arithmetic (early XVI c.) Small altar-screen (Dutch early XVI c.); cup-boards (early XVI c.); Normal

chests (late XVI c.); divinity (Alexandrine art, IV or V c.). — In the central show-cases : on the r., Byzantine casket (IX c.); pyxes (V-VI d.); « tau » of Morard, abbot of Saint-Germain-des-Prés (early XI c.); crosier (French art, XII c.); **Seated Virgin* (France, early XIII c.). — 2nd show-case on the l. : Italian caskets (XIV-XV c.); — 3rd : French ivories (XIII-XVI c.), caskets, episcopalian crosier, Virgins, St. Catherine (XV c.). — 4th show-case on the r.; ivories from the XVI c. to the XVIII c. — In the show-case near the N.-E. window; diptich; lids (Byzance, IX c.); crowning of Otho II (Byzance, X c.). — On the way back to the r.; *Triptich from Saint-Sulpice-du-Tarn* (France, early XIV c.); several dyptichs, valves of mirrors, and sheets of dyptichs. — On the chest (to the r.), **Virgin* (France, early XIV c.).

SALLE XXV (*Silverplate*). — Chimney piece (carved stone; Troyes, XVI c.) — On the walls, fore-front of marriage chests (Italy, XV c.); Virgins (marble; Champagne, XVI c.); cup-boards (XVI c.).

Under glass; curious wax portraits (France, from the XVI c. onwards). — To the wall : The Mass of St. Gregory, a Dutch triptich (*ca.* 1500). Pietà (school of Avignon, *ca* 1500). On the r. of the chimney, piece of furniture with shutters; leafs of illuminated M. S. S. (XIV-XVI c.). — On the panel in the centre of the room, 2 shutters of triptich (German art, *ca.* 1500). Jesus at the Mount of Olives, box-wood group (Hispano-Flemish, XVI c.); Adoration of the Magi (Flemish school, XVI c.); stick of Cardinal Montelparo (Italy, late XVI c.). Leaning against the panel, corn of narwhal styled *Corne de Licorne* presented by Haroun-Al-Raschild to Charlemagne (from the treasure of Saint-Denis).

In 4 cubic show-cases, silver plate (Germany, Switzerland, England).

SALLE XXVI, styled DES COURONNES (*Jewellery*), — **French Tapestries*, a suite of 6 pieces depicting the seigneurial life at the time of Louis XII. — From r. to l., several treasures; from the Gallic period to the XVII c.; cover of a book of the Gospels, with XII c. jewellery and ivory plates (Crucifixion of Carolingian times); clasp of a religious mantle (Germany, XVI c.); niels (Italy, XV-XVI c.); chest (Italy, late XV c.). **Golden altarpiece* presented by Henri II of Germany to the Cathedral of Basle, beginning of the XI c,; high-relief statues : the Christ (to his feet the Emperor and the Emperess Cunegond), St. Benoist and the three archangels. — On a chest dating from the late XV c., chess-board in crystal, with silver inlaids. — Show-case near the window : *Gallic jewels* (bracelets, rings, etc.) and Merovingian jewellery (fibulae, pieces of harnesses, scabbard, etc.). — Between the windows, the so-called « Nef de Charles-Quint » (mechanical work; Germany, XVI c.). — Show-case near the window; jewellery from the XIV c. onwards; principally collection of rings.

Central show-case; *Crowns of Goth Kings* (VII c.), brought to light in 1859 at La Fuente de Guarrazar, near Toledo; the larger of these nine votive crowns bears the name of Recesvinthus (649-672); an other that of Sonnica. — Middle show-case; Medieval goldsmiths' work; processionnal crosses (XIII-XVI c.); Golden Rose, presented by Pope Clement V to the Prince-Bishop of Basle (beg. of the XIV c.); Mosan philacter (XIII c.). In the 3rd middle show-case; watches, from the XIV c. onwards; German and Hungarian jewellery (XVI-XVIII c.).

From the SALLE XXV, we ascend to the

2nd floor (tapestries, hangins, embroideries, laces, furniture, leathers) : to be noted, the admirable ***Continuation of the Story of St. Stephan**, French tapestries (*ca.* 1500) brought from the Cathedral of Auxerre. The Story has been taken in the Acts of the Apostles and in the Gold Legend. These tapestries are to be seen in the following ordre : nos 1-3, Salle XXXII; 4-5, Salle XXVIII; 6-9, Salle XXIX; 10-11, Salle XXXI; 12, Salle XXVII.

Besides, are worthy of notice :

SALLE XXVII (*Medieval and Renaissance embroideries and garments*). —

In the shutters on both sides of the entrance; Copt, Byzantine, Mosselmanish tissues. — On the walls; from r. to l. : hangings (gold arabesques) with the arms of Connetable of Montmorency, brought from the Château d'Ecouen; chasubles (XV, XVI c.); small tapestry (Alsatian late XV c.); legends of St. Mark and St. John (embroidery, Germany, XIV c.); 2 embroideries of the XIII c.; tapestries « au petit point »; Adam and Eve (German embroidery, late XVI c.).

Under the Tapestry of St. Stephan, 2 show-cases; clothes discovered in the tombs of Morard († 1014) and of Pierre de Courpalay († 1334), abbots of Saint-Germain-des-Prés; sacerdotal clothes of a bishop (Bayonne, XIII c.).

In the 3 central show-cases : embroideries (Toscan, XV c.); 3 French mitres (XIV, XV c.); alms-bags (XIV c.); cushion (XIII); piece of velvet with embroided Leopards of England (XIII- XIV c.). — In the flat show-cases; *Byzantine tissue (VI or VII c.), Mosselmanish tissues (from the XI c. ouwards; chape, chasubles, etc.

SALLE XXXVIII (*Velvets*). — Fine collections of Italian velvets, brocatels, brocards, damasks (XV-XVII c.).

SALLE XXIX (*Laces*). — Near the window, in the vertical show-case : Cape styled « Bonnet de Charles-Quint » (late XVI c.); collar (Venise, XVII c.). — Flat show-case, on the r. : alb (Venice, XVII c.). — Central show-case : nettings (1st half of the XVII c.), etc.

SALLE XXX. — Cabinet, chests, etc. (leather works); nettings (France, early XVII c.).

SALLE XXXI. — Alsatian embroidery (1590); book bindings (from the XVI c. onwards).

To view the Thermes, we com back to Salle IX and we take the opp. door.

The **Thermes** date back to the era of the Roman conquest; it probably was an establisment of public baths, and in spite of the legend, the Emperor Juluis never lived there, but in the Palace of the Cité.

The great room, formerly the *frigidarium* (cold baths?) is 20 m. long 11,50 m. wide and 18 m. in height. In the N. is the *pool*, communicating with the frigidarium. The necessary water, which was supplied from a site ab. 3 miles distant from Lutecia, was distributed in the bath-rooms by conducts, the remains of which are still visible.

Sculptures : — (1) in the centre and in the back, Gallo-Roman sculptures; — (2) in a room to the l., sarcophagi from the III to the IX c., Merovingian capitals; — (3) the wall to the l., capitals of Saint-Germain-des-Prés (early XII c.); — (4) on both sides of the staircase : on the l., St. Marcel, pediment of the Porte Ste-Anne (Notre-Dame de Paris; late XII c.); other fragments of sculptures of Notre-Dame de Paris; keystones of the former chapel of the College of Cluny. On the r., statue of Adam (N.-D. de Paris, XIV c.) and apostles from the former church of Saint-Jacques-la-Boucherie (XIV c.); — (5) Four *altars* from N.-D. de Paris; one represents the procession of the Parisian nautes and was dedicated to Tibere; — (6) in the pool : Roman mosaics; tombstones and recumbent statues (XIII-XV c.); note those of the Great-masters of Rhodes.

Are also worthy of notice the carved prows, especially those in the N.-W. corner.

A few steps lead down to a small room; on the r., a deep excavation enables to view the substructures of the palace.

Access to the *Jardin* or *Square de Cluny* (or *des Thermes*) is gained by the entrance courtyard, whence a passage brings us to

the doorway of the gardens. There stands the N. facade of the Hôtel de Cluny, with the small apse of the chapel... a green little spot in the Quartier Latin which is simply delicious. — Dotted about in the gardens, we note, from E. to W. :

A round basin (XVI c.); two high-reliefs, the Seine and the Marne rivers, which formerly decorated the Porte Saint-Antoine (school of Jean Goujon). — We pass under an archway brought from the Chapel of O. L. in the former abbey of Saint-Germain-des-Prés, built by Pierre de Montereau (XIII c.), Leaning against the wall of the chapel, the main door of the Collège de Bayeux (XIV c.), which has been pulled down in 1859 (rue de la Harpe). — Great Gothic bell-turret from the chapel of the Château de Vincennes, — Main doorway of the Eglise Saint-Benoît (beg. of the XVI c.). — Fine Romanesque porch of the cloister of the Benedictine in Argenteuil. — In the back of the garden, small courtyard (to the l.); carved sign-board « The Three Barbels » (XVII c.); tombstone (prehistoric period); paving stones used in the rue Saint-Jacques at the time of Philippe-Auguste (1185). This courtyard was the old *tepidarium* (warm baths).

Then we proceed down the boulevard Saint-Michel and turn into the boulevard Saint-Germain, along the Musée de Cluny railings. Crossing the *Place Maubert*, in which stands the *statue of Etienne Dolet*, by Guilbert, we come to the *Rue des Bernardins*.

Saint-Nicolas-du-Chardonnet (Rue Saint-Victor and Boulevard Saint-Germain; entrance by the small door at N° 23 of the Rue des Bernardins, behind the apse of the church). The edifice was built from 1656 to 1709, after the plans of G. Le Mercier. The works were directed by the great painter Le Brun, from 1662 to 1690. The tower (1625) is a remain of a former edifice.

In the interior (tablets are placed near every piece worthy of notice), *Resurrection*, by Le Brun; St. Bruno, by *Restout*; Marriage of the Virgin, by *Coypel*; Christ, by *Cortot*; fine *organ loft* (XVIII c.). — In the Chapelle des Fonts Baptismaux : The Baptism of the Christ, by *Corot*. Choir. On the r., 1st chapel : Martyrdom of St. Victor, by *de Crayer*; 2nd chapel: Monument of Gérôme Bignon, Attorney-general and Scholar († 1566), by *Anquier* and *Girardon*; St. François de Sales (French School) in the manner of Ph. de Champaigne; 8th chapel : *Tomb of Lebrun's mother*, by *Tuby* and *Collignon*, after the designs of Ch. Lebrun; *monument of the painter Lebrun* and his widow, by *A. Coysevox*. Ceiling by Lebrun. — On the l., coming back towards the entrance, 3rd chapel : mouldings of the bas-reliefs executed by *Jacques Sarrazin* for the tomb of the Condés.

We pass out of the church into the Rue des Bernardins, then we take the *Rue Monge*. On the l. **Square Monge**, adorned with the bronze statues of Voltaire, by *Houdon*, and of François Villon, by *Etcheto*. In the back, overlooking, the buildings of the Ecole Polytechnique. We proceed along the rue Monge as far as the rue de Navarre; opp. n° 7 of the latter is the entrance to the remains of the Arènes de Lutèce.

The **Arènes de Lutèce** were built during the II or the III c.; Chilperic restored them in the VI c. Brought to light in 1870 they are actually disengaged and surrounded by a garden (bronze bust of the naturalist Gabriel de Mortillet, by *Le Jeune*).

Returning to the rue Monge, we take the streetcar (towards Pl. d'Italie) as far as the *Avenue des Gobelins*.

In the **Manufacture des Gobelins** (nº 42 of the Av.; *open daily, Mond, exc., from* 1 *p. m. to* 4 *p. m.* Adm. 2 fr., free ou Sun.; *shops Thur. from* 1 *p. m. to* 4 *p. m.*) are made the famous tapestries; since more than three centuries, they belong to the State.

The manufactures comprise extensive buildings, still retaining their original appearance (XVII c.). On the Avenue extends the new buildings (by *Formigé*), crowned by a square cupola decorated with a high-relief (The Genius of the Arts crowning the Republic, by *Landowsky*), four cariatides by *Injalbert*, adorn the 1st. floor. Inaugurated in 1914, this building houses the Museum.

The *Gobelins* were two brothers (Jean and Philibert) living in the XV c. and practising the trade of dyers in scarlet, on the banks of the Bièvre. Henri IV transferred to the buildings belonging to their successors the Royal tapestry workshop originally situated at Fontainebleau. Under Colbert's ministry, the Gobelins manufactory developed amazingly. In 1815 it was further enlarged by the addition of the Royal carpet factory, styled *La Savonnerie*, from Chaillot. Part of the premises were burned by the Commune in 1871.

Museum (the exhibits on view in the several rooms are apt to change from time to time). — Ground floor : furniture, tapestries, decorative panels. — First floor; modern tapestries, after the original by *Jules Chéret, A. Willette, Jean Weber, J.-E. Raffaelli, Bracquemont, Redon, Claude Monet*, etc. — The galleries coutain numerous busts of artists.

In the Cour d'Antin, marble statue of Lebrun, by *Cordier* (1907). On the l., first ATELIER DES TAPISSERIES, separated from a second workshop by a flight of 13 steps. The tapestries are woven on handlooms (some dating from the age of Louis XIV).

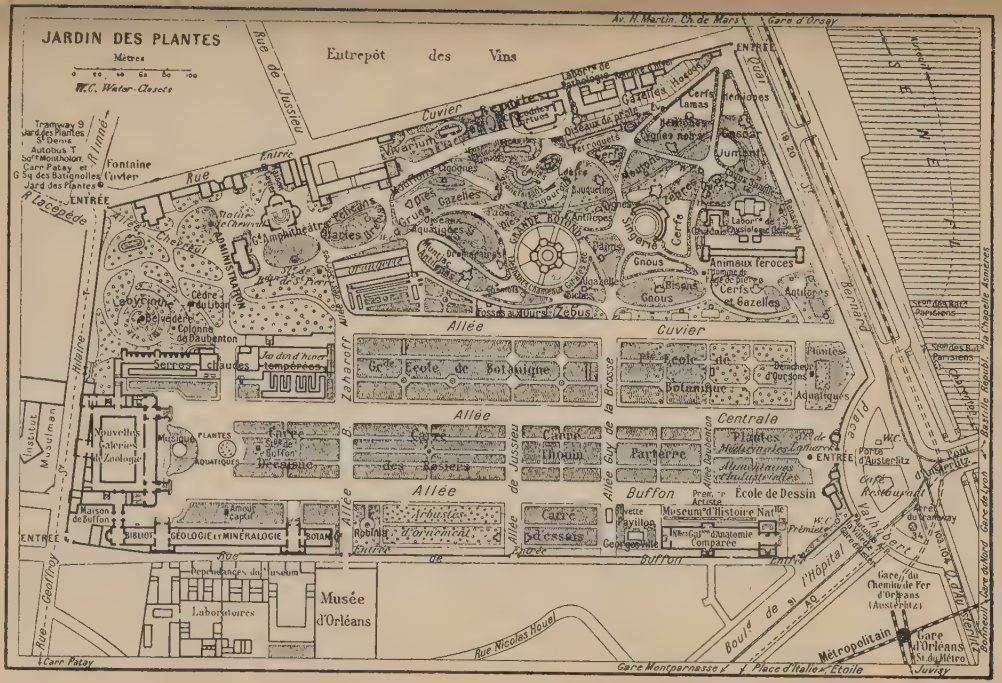
Beyond the second workshop, a passage brings us to a staircase leading out of the building; at the foot of the staircase, on the r., atelier de savonnerie et de tapisserie; on the l., atelier de savonnerie.

Beyond an archway, COUR COLBERT (bronze statue of Colbert) and CHAPELLE, hung whith two large 1516-1519 tapestries, after cartoons by Raphaël : Mass at Bolsene and Heliodorus driven from the Temple.

From the Avenue des Gobelins, we go to *Place Vaubert* (We may use the street-car line to the Bastille; we step out in front of the grates of the Jardin des Plantes). On the S. side of the Place, the high dome of the Salpêtrière Hospital overlooks the gardens; this hospital was built in the XVII c. by Libéral Bruant, the architect of the Invalides.

The **Jardin des Plantes** (area : 60 acres; open daily from 6,30 de 7.45 a. m. according to the season to night fall) to which we accede by the Place Valhubert, was formerly styled Jardin du Roi. In spite of its situation (far away from the centre), this garden is one of the most frequented in the city. The galleries are open daily (Mond. and hol. exc.) from 1 p. m. to 3,45 or 4,45 p. m. according to the season. Adm. to the Ménagerie, 2 fr.; to the galleries and Ménagerie inc., 3 fr.; Vivarium, 1 fr.; Orléans collections (daily, Sun. exc.), 2 fr.

Before us stands the monument of *Lamarck*, by Fagel; while


JARDIN DES PLANTES
Mètres
0 10 20 30 50 100
W.C. Water-Closets
Entrepôt des Vins
Rue de Jussieu
Av. H. Martin. Ch. de Mars
Gare d'Orsay
ENTRÉE
Quai d'Austerlitz
Tramway 9
Jard. des Plantes
St Denis
Autobus 7
Bd St Michel
Carr. Patay et
Sq. des Batignolles
Fontaine
Cuvier
Rue Fairre
R. Linné
R. Lacépède
Rue Geoffroy St Hilaire
Institut Mosulman
Rue Cuvier
Allée
Administration
Théâtre
Orangerie
Serres chaudes
Serres tempérées
Cèdre du Liban
Belvédère
Colonne du Daubenton
Grande Galerie de Zoologie
Nouvelles Galeries de Zoologie
Maison de Buffon
Bibliothèque
Géologie et Minéralogie
Botanique
Grande École de Botanique
Petite École de Botanique
Fossés aux Ours
Fossés aux Loups
Zaharoff
Rue de la Brosse
Rue de Jussieu
Allée Buffon
Allée Centrale
Carré Rond
Carré des Rosiers
Parterre
Plantes Médicinales
Plantes Aquatiques
Entrée Rue de Buffon
Arbustes d'Orient
Carré des Fleurs
Allée des Acacias
Allée de Buffon
Allée de la Fidélité
Allée de la Reine Marguerite
Allée de la Glycine
Allée de la Rose
Allée de la Pivoine
Allée de la Violette
Allée de la Pensée
Allée de la Tulipe
Allée de la Jacinthe
Allée de la Perce-Neige
Allée de la Primevère
Allée de la Giroflée
Allée de la Jonquille
Allée de la Renoncule
Allée de la Marguerite

beyond lies a broad open space, divided lenghtwise by two lime-tree avenues, planted by Buffon.

On the r. stands the Bear-cub Hunter, *by Frémiet.* — On the l. is the *Ecole de Dessin* (for learning to draw plants and animals after nature) and the Galeries d'Anatomie.

The Galeries d'Anatomie (Dutert, arch.) are decorated on the façade with four large bronze bas-reliefs by Barrias, Frémiet, Marqueste and Coutant and by 8 small bas-reliefs (marble; scenes of animal life).

The main entrance is surmounted by a Vulture, by *Gardet* and a pediment, by *Allard* : The Natural History receiving Presents from the Great Reigns of Nature. All around are displayed busts of French naturalists. In front of the facade stands a bronze statue, « The First Artists », by *Paul Richet.*

Ground-floor. — HALL : on the r., Orang-outang devouring an Indian, marble bas-relief by *Frémiet.* — AMPHITHEATRE DES COURS : ceiling by *Cormon* : The Human Races taken away by the Light. In the back of the hall; GALERIE D'ANATOMIE COMPARÉE (36,000 specimens); on the r. and l. of the entrance, busts of Geoffroy Saint-Hilaire and of Blainville.

Staircase; wrought iron railing (twisted ferns and iris); bronze busts of Chineses and Africans, by *Cordier.*

1st. floor. — **Galerie de Paléontologie** (179,000 specimens). Fine collection of vertebrated fossils.) Note among the great reptiles of the secondary period the *Diplodocus* (25 m. long) presented by Mr. Carnegie. Showcase, skeletons of a bear and of a lion of the tertiary period, presented by Baron Edmond de Rothschild.

2nd floor. — **Galerie d'Anthropologie** (25,000 specimens) : important collection of skeletons and skulls of the various human races.

The space between the Rue de Buffon and the nearer limetree avenue contains an orchard and ornamental trees. — Between the two avenues are beds of edible, industrial and medicinal plants. — Between the second avenue and the chestnut avenue skirting the Ménagerie, lies the *Ecole de Botanique* (5 acres; 13,000 species of plants).

The **Ménagerie** (Zoological Garden) extends along the N. side of the Allée des Marronniers, into which two entrances open, while along the avenue are the *Fosses aux Ours* (bear-pits).

The entrance nearest the rives brings us to the *Loges des Animaux Féroces*; lions, bears, pantheres, jaguars, etc.; when the cages are empty, the animals are to be seen outside. On the l. of these cages stands a bronze statue, The Man of the Stone period, by *Frémiet.* From there an alley leads to the *Palais des Singes.* — W. of the monkey-house, the **Rotonde** is given up to the larger herbivorous animales : elephants, rhinoceroses, giraffes, hippopotamuses, while opposite stands the *Grande Rotonde*, an iron structure in which the water-fowl are housed. — Thence we turn to the N., cross the stream and visit the *Volières des Oiseaux de Proie*, the *Faisanderie* and the *Reptiles.*

Near the S. exit of the zoological garden, beyond the reptiles is to be found the **Vivarium,** built with the funds collected in 1920

(« Journée Pasteur »), and housed in a small building backing the wall lining the rue Cuvier, This vivarium, displayed in the most up-to-date manner, is the most interesting gallery for the ordinary visitors, altogether with the Musée d'Orléans.

The animals are exhibited in small show-cases, lighted with electricity, and provided with all the natural disposition of the places were they are used to live in (miniature but thoroughly exact reconstitution). — From r. to l.; animals living in caves; French insects; — small side in the back : *mimetic animals* (walking leaves); — on the way back, large side : fauna of the Sahara; the life of a marsh (France); batracians, water turtles; *mimetic animals*; etc.

Fontaine Cuvier.

Farther W., on the l., *Bassin des Otaries et des Phoques*, and *monument of Bernardin de Saint-Pierre*, by Holweck.

S. of the latter stands the **Orangerie**, 66 m. long, while in front of this lie the *Jardins des Semis* and the *Jardin de Naturalisation*. — On the r., the *Maison de Cuvier*, and the *Amphithéâtre*, or lecture-hall. — Farther along is the *Bâtiment d'Administration*, and opposite, on a lawn, the *statue of Chevreul* (the famous chemist and centenarian, ¼1786-1889), by Faget.

W. of the last-named building is a mound upon which are to be seen : the *Labyrinthe* (cedar of Lebanon, planted in 1775 by B. de Jussieu), the *column*, erected in memory of the anatomist Daubenton, and crowning all, the *Belvédère*. On our way from the « butte » to the Galeries de Zoologie, we pass between the SERRES.

The **Galeries de Zoologie**, in front of which are a circular open space where concerts are given, an ornamental pond with aquatic plants, and, a little farther on, a *statue of Buffon*, by Carlus, occupy a fine building, with a façade decorated with medallions of famous scientists and a statue of Science.

Ground floor (entrance by the door on the l.). In the main hall, mammalia and fish. In the rooms at each end of the hall, mammalia (continued). In the Gallery running parallal, small carnivora, felinæ, monkeys, etc. — 1st floor : collection of birds, reptiles, tortoises, and corals. — 2nd floor : insects, shells, crustacea, etc. — From the vestibule on the 2nd floor, a staircase leads tot he *Galerie d'Entomologie Appliquée*.

Between the zoological and the botanical galleries, the *House of Buffon*, reconstituted in 1911. He lived there from 1773 up to his death, April 1788.

The **Galeries de Botanique, Minéralogie et Géologie** occupy a vast building, running at right angles to the Galeries de Zoologie. The building is 170 m. long., with two porticos in the Doric style; the pediment has been carved by Lecorne. — The W. pavilion houses the library; the E. one, the botanical museum; the main buildings contain the geological and the mineralogical galleries. — We enter by the protico on the r.

Galerie de minéralogie et de géologie. — 1st room : COLLECTION DE HAÜY, the founder of the mineralogical gallery; on the r., statue of Georges Cuvier, by *David d'Angers*; on the l. statue of Haüy, by *Brion*; relief map of the extinguished volcanos of Auvergne, by *Poulett Scrope*; between the two statues, COLLECTION OF METEORITES, comprising 700 exhibits.

The **Mineralogy**, housed in the show-cases round the room, comprises several classes; simple bodies, alcaline salts, metals and and components, silicates. — On the l., collection of precious stones, presented by Pierpont Morgan; a parcel of a tree turned into jasp (found in Arizona); two beautiful blocks of amethytine quartz.

The **Geology**, housed in the central show-cases and in the upper side-galleries, comprises : a systematical collection of the various grounds or geological stories, one of the most complete in Europe (10,000 exhibits); a special collection of rocks; a geographical collection; a palaeontological collection; a specific collection of the various rocks.

We pass through a hall (statue of Jussieu, by *Legendre-Méral*; collection of palm-trees) leading to the botanical gallery.

Botanical Gallery. — This collection was first begun in 1832, after the bequest of Mr. Adolphe-Théodore Brognard, to which was added to collection Robillard d'Argentelle. — A collection of dry fruit, of fleshy fruit and flowers preserved in alchool; numerous specimens of fossils. The exhibits are evaluated to more than 500,000 specimens.

The **Library** (statue of Adanson) contains more than 250,000 vol., among which 2,000 m. ss. and geographical maps. Among the m. s. s. may be noted those of Tournefort, Plumier, Buffon, de Jussieu, de Vicq d'Azyr, Lamark, etc.; Chinese m. s. s. (8 vol.) with illustr. The most valuable funds is the *Collection des Velins du Roi* (drawings of natural history; 103 vol., 8,000 drawings).

Next to the botanical galleries, we leave the gardens and we find at N° 43 *bis* in the rue Buffon the **Collections Zoologiques du Duc d'Orléans** († 1926) bequeathed by him to France and housed in 1928-1929 in new buildings. These collections are displayed in 4 rooms, in the 3 last ones the animals are shown in their normal conditions of life (reconstitutions in the most up-to-date manner; antartic regions, African landscapes, etc.), and this is indeed the most interesting portion of the Museum.

Behind the Jardin des Plantes extends the Place du Puits de l'Ermite, access of which is gained by the rue Geoffroy-Saint-Hilaire (W. part of the Jardin des Plantes). Here is to be seen the *Mosquée de Paris*, a interesting ensemble of moresque buildings (1926) comprising religious district, an intellectual district and a business district (stores, restaurant, hammam).

We return to the Place Valhubert past the *Pavillon George Ville* (Collections of Vegetal Physics).

On leaving the Jardin des Plantes we cross the *Pont d'Aus-*

ferlitz and turn to the l., along the *Quai de la Râpée*. The view of the Seine here is remarkably fine. We now cross the *Gare de l'Arsenal*, a spacious dock occupying part of the old moat of the Bastille and forming the end of the Saint-Martin Canal; we take to the l. the Quai Henri-IV.

We pass in front of the *Magasins de la Ville*, close to which (at No l., Rue de Sully) is the *Bibliothèque de l'Arsenal*.

Founded by the Marquis Paulmy d'Argenson, Minister for War, and purchased in 1785 by the Comte d'Artois, who added to it part of the Duc de La Vallière's famous library, this library contains 12,000 manuscripts (several with miniatures), 615,000 volumes and close upon 100,000 prints. It also possesses numerous historical curios : mementoes of the Man with the Iron Mask and of Latude (another famous prisoner of the Bastille), letters of Henri IV, etc. Of the original mansion of the Grand-maître de l'Artillerie, now containing the library, there still remain several appartments : the *Cabinet de Sully*, the *Salon de Musique de la Duchesse du Maine*, etc. Here are also to be seen sundry pieces of furniture; old wainscoting; a timepiece by Le Roy; a revolving desk, etc.

By the Rue Sully (on the l.) we return to the Boulevard Henri-IV which we follow as far as the Place de la Bastille. On the r., *Caserne des Célestins* (barracks of the Garde Républicaine) built on the former site of the convent and the church of the Celestine, founded by Charles V in 1365; in the courtyard, *Memorial* by Allar.

The **Place de la Bastille** occupies part of the site of the old Bastille Saint-Antoine, a fortress built under Charles V (*ca* 1369). It was a state prison, comprising 8 towers reunited by high walls, 24 m. high and 3 m. deep. The moats surrounding this powerful stronghold were 26 m. wide and 8 m deep. Hugues Aubriot, Provost of the Tradesmen, who laid the first stone, was emprisonned in the Bastille in 1381. Later on, it was used only for aristocratic prisonners among which may be noted; the Duc de Nemours, Marshall de Biron, Bassompierre, Marshall de Richelieu, the Iron Mask, Latude, Voltaire and 3,000 persons of less importance.

On July 14, 1789, the Bastille was taken by the Parisian mob. It was pulled down the same year, as indicated by a tablet, No 3 of the place. A line of white paving-stones marks (between the Boulevard Henri-IV and the rue Saint-Antoine) part of the site of the old Bastille. — In 1848 and in 1871, the Place de la Bastille whitnessed bloody fights.

In the centre of the Place, Louis-Philippe ordered the erection of the **Colonne de Juillet** (visit daily from 10 a. m. to 4 or 5 p. m. — Adm. 2 fr.; free ou Sun.), a bronze column, 150 ft. high, built from 1831 to 1840, by Alavoine and Duc. The pedestal bears the dates : 27, 28 and 29 July. On the column are inscribed, in letters of gold, the names of 615 persons who took part in the street fighting, on those days, and whose remains lie in underground vaults. The ascent of the column is made by an interior staircase (gratuity). A Genius of Liberty, in gilt bronze, after Dumont, crowns the summit.

S. E. of the place is the *Gare du Chemin de Fer de Vincennes*. — To the E. opens out the *Rue de la Roquette*, at the top of which can still be seen, opposite the Prison des Jeunes Détenus, the five stones on which the guillotine was erected each time a public execution took place.

From the Place de la Bastille we take motor omnibus E. (towards the Madeleine), along the *Boulevard Beaumarchais*, the *Boulevard des Filles-du-Calvaire*, and the *Boulevard du Temple*.

The Porte Saint-Denis.

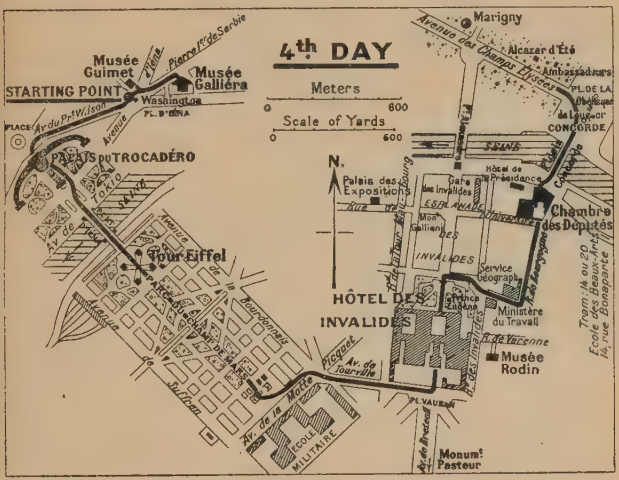
We alight at the Place de la Répu-blique (formely the Place du Château-d'Eau). In the centre stands the **Monu-ment de la Répu-blique**, by Morice : in front, bronze *lion*, and voting *urn*; round the pedestal, 12 *bas-relief*, by Da-lou, illustrating va-rious episodes of the Revolution.

We now turn into the *Boulevard Saint-Martin*, containing on the r.: the *Folies-Dramatiques*; the *memorial* of Baron Taylor, by Tony Noel; the *Nouvel-Ambigu*, the *Porte-Saint-Martin* and the *Renaissance* theatres; then the Porte Saint-Martin, a triumphal arch erected in 1674, by P. Bullet, after the conquest of the Franche-Comté by Louis XIV. The Boulevard Saint-Martin ends at the point of junction of the *Boulevard de Strasbourg* (r.) and the *Boulevard de Sébastopol* (l.), and is continued by the *Boulevard Saint-Denis*, in which stands the Porte Saint-Denis, a triumphal arch built in 1671 by Blondel, to commemorate the victories of Louis XIV in Germany. On the S. side, bas-reliefs representing the *Passage over the Rhine*; allegoric representations of *Holland* (r.), of the *Rhine* (l.); the *Capture of Maestricht* on the N. side of the arch. All these sculptures are works of the Anguier brothers. — The *Boulevard Bonne-Nouvelle* extends the Boulevard Saint-Denis; on the r., *Gymnase* theatre. The *Boulevard Poissonnière*, with the *Nouveautés* theatre, continues the Boulevard Bonne-Nouvelle. — On the r., at the end of rue Rougemont, we descry the façade of the *Comptoir National d'Escompte de Paris*.

FOURTH DAY

Morning. — *Musée Galliera, Musée Guimet, Musée Ethnographique et de Sculpture Comparée du Trocadéro. Champs-de-Mars, Ecole Militaire.*

Afternoon. — *The Invalides, Musée de l'Armée, Tombeau de Napoléon, Esplanade des Invalides, Musée Rodin, Chambre des Députés.*



Route Plan for the Fourth Day.

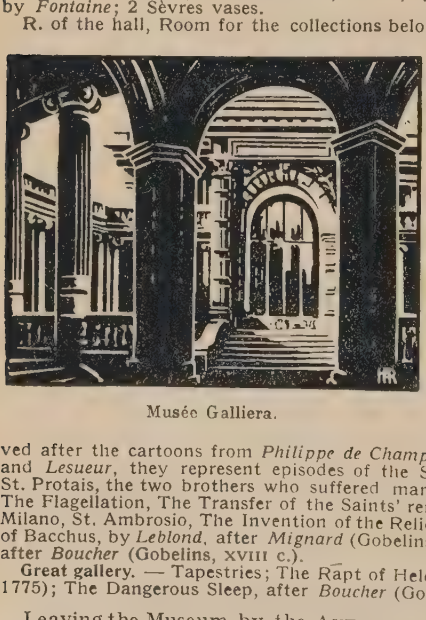
We start at the Musée Galliera, at the corner of the *Avenue Pierre-Ier-de-Serbie* and the *Rue Galliera.*

The **Musée Galliera** was built between 1878 and 1888, by Ginain, in the Renaissance style, and was presented to the town of Paris by Mme de Galliera. It consists of a central pavilion (statue of Painting, by *Chapu* : Architecture, by *Thomas*; Sculpture, by *Cavelier*), flanked by two wings with colonnades forming porticoes. In the centre of the square (S. façade), Fountain of Anil, by *P. Roche.*

The edifice, into which are hold permanently renewed exhibitions of French and modern decorative art, was built for the collections of the Duchesse Galliera but she presentend them to the city of Genoa. — The city of Paris has decorated the building with

tapestries and marbles, and organize yearly two exhibitions (spring and autumn). Artistes decorators, artisans and industrials contribute to these exhibitions offering to the visitors the best and more recent productions created in Paris.

Portico. — Diana, by *A. Boucher*; Archimedes, by *Vital Cornu*.
Hall. — A Woman, by *Vital Cornu*; Wreck, by *Ch. Perron*; *Fascination*, by *Fontaine*; 2 Sèvres vases.
R. of the hall, Room for the collections belonging to the Museum. — Earthenware by *Chaplet*; cameos by *G. Tonnelier*; glassware by *Emile Gallé*, *Lalique*, *Marinot*; grey-beard earthenware by *Cariès*, *Cazin*, *Delaherche*; goldsmiths' works by *Limossier*, *Dunand*; wrought iron by *Edgar Brandt*, — SCULPTURE: *Moncel*, Whim; *Poisson*, Youth; *Decœur*, The Potter.



Musée Galliera.

Great Room, dedicated to the exhibitions. — To the walls, beautiful tapestries, among which five panels of the admirable « Tapisseries de Paris » made during the XVIII c. in the « Ateliers du Louvre », managed from 1623 to 1662 by Jean Laurent. Weaved after the cartoons from *Philippe de Champaigne*, *Sébastien Bourdon* and *Lesueur*, they represent episodes of the Story of St. Gervais and St. Protais, the two brothers who suffered martyrdon in Milan (*ca* 64): The Flagellation, The Transfer of the Saints' remains to the Cathedral of Milano, St. Ambrosio, The Invention of the Relics;— Autumn or Triumph of Bacchus, by *Leblond*, after *Mignard* (Gobelins, 1750); Pan and Ayone, after *Boucher* (Gobelins, XVIII c.).
Great gallery. — Tapestries; The Rapt of Helen, after *Coypel* (Brussels, 1775); The Dangerous Sleep, after *Boucher* (Gobelins, 1754 to 1770).

Leaving the Museum by the AVENUE DU PRÉSIDENT-WILSON, we walk up the latter as far as the *Place des Etats-Unis* (*statue of Washington*, by French) in order to visit the Musée Guimet, on the N. side of the square.

The **Musée Guimet** (*open daily, Mon. exc., from* 12 *to* 4 *or* 5 *p. m. accord. to season. Adm.* 2 *fr., free ou Sun. Explanations are posted in almost every room*), founded in Lyons in 1879 by Mr. E. Guimet († 1918), was transferred in Paris in 1888, in accordance with a Bill of Parliament enacted on Aug. 8, 1885. This museum contains various collections, relating chiefly to the history of Eastern religions and of the classical antiquity; it comprises also a special library and a fine collection of Oriental ceramics.

Ground floor (*Indochinese archaeology*). — GRAND VESTIBULE (Pl. *a*) : Far Eastern antiquities, statues of Cambodgian divinities, XI-XII c.

Opposite, grand staircase ; on the r., 1st gallery of Khmer archaeology ; on the l., 2 nd gallery of Kkmer and Indian archaeology (Salle L. Delaporte).

Salle d'Archéologie Indochinoise (Pl. *f* ; *Khmer Art*) ; — On the r., lintel (pink gritstone ; XIII c.) from Angkor ; ornaments and representation of Siva and Parvati with the Bull ; heads of Bodhisattwa, Classical Khmer art (IX-X c.) ; head of Buddha or some monarch ; head of divinity ; head of Buddha (perfect technic, no inspiration). — Central show-case ; fragments of bronze statuettes, Laos and Siam ; show-case in the back ; on the r. middle. tablet ; 2 fine masks of Siamese Buddhas ; Khmer exhibits : in the lower part of the show-case, wainscoting from Angkor. — In the piece of furniture with shutters, photos of Angkor-Vat and Angkor-Tom indicating the stages of reconstruction of these monuments. — In the centre, Buddhist monument brought to light at Phnom Srok, probably a « linga » (emblem of Siva), though it bears a representation of Buddha and of three Sivaite divinities ; Laotian Buddha holding an alm-cup ; Buddha in meditation over the « naga » Mucilinda. On the l. (court-yard side), heads of devatâ and Sivaïte thinker. — To the walls ; on the r., reproduction of a famous scene of Khmer history, on the l., series of pictures (enlarged) representing the main sites of the archaeological Cambodge.

A fine exhibit of the Musée Guimet.

Galerie Boissière or **Salle Louis Delaporte** (Pl. 1 ; *Indo-Khmer art.*) — The grouping of the exhibits is completed by photos and enables the visitor to follow the evolution of the art, from the *early Angcorean* (VI-VIII c.) to the *Angcorean* (IX-XIV c.) as far as the art of Bauteai-Srei. Are seen in succession : 5 marble reliefs of the *school of Amarâ-Vati* (old Buddhist art, Meridional India, V-V c.). — *Statues of Khmer art* ; *Angcorean period* (IX-XIV c.) : Bodhisattva, Buddha etc.— *Sivaïte statues* (bronze and stone ; meridional India, XIV-XV c.), particularly seated statue of Siva. — *Siva, dancing-master* (Brahmanic art), etc.

Courtyard. — Great *linga* in granite.

1st floor (*Religious archaeology from the Near and Far East*). — Staircase : photos (enlarged) : monuments of India ; st pa of Sânchi (III c. B. C.) ; carved rock from Mavellipur. — Opposite, *Library* (Pl. *a*) containing ab. 35,000 vol. among which numerous Oriental manuscripts (2 catalogues).

Galerie d'Iéna (l. of the staircase ; Pl. *f*), divided into 5 rooms. — 1st room. *Religions of India.* — In the centre : Lakshmi, old bronze ; on the l.,

reduction of a religions vehicule. — Round the room : Vishnu lying on the Serpent Cesha, basalt; Skanda, granite; Bajader of Madoura and Sivaïte Brahman, paintings by *Félix Régamey*.

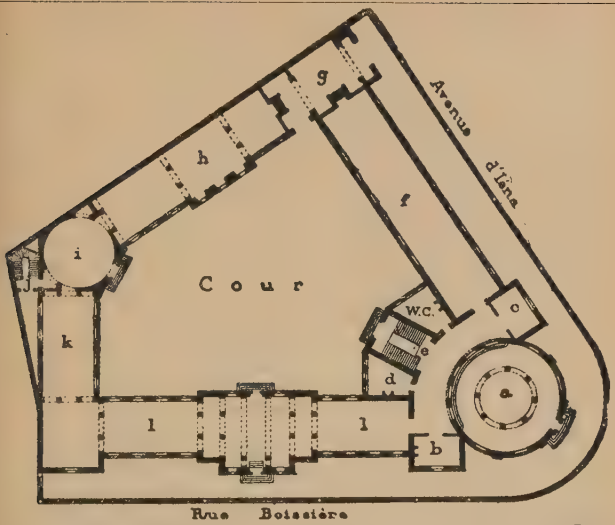
Brahminism. — L. of the entrance, wood panels from the great car of Vishnu Sarangapani at Kamba-Konam; avatars of Vishnu. — 2nd show-case; Vishnu, god preserver of World, and his wife, Lakshmi, goddess of the fortune; Kâma, god of the Love. — 3rd show-case : incarnations of Vishnu, Krishna : god turned into man, 8th incarnation of Vishnu. — 4th show-case; Siva, god of destruction, with his wifes or Saktis. — 5th show-czse; temple of the Great Çriringham. — 7th show-case; temple of Jagannâtha or Djagernaut, teck wood. — Show-case without number : various exhibits (bequeath Demarçay). — Screen with photos.

2nd room : in the centre, Siva Tândava in a circle of flames, old bronze; screen with Persian miniatures; — 8th show-case; the two sons of Siva : Ganeçà, god of wisdom, with an elephant head, and Skanda or Kartti-keya, god of the war. — 9th show-case : Javanese bronzes. — 10th show-case; scenes of the Adoration of the Linga; bajaderes and ascetics; ritual objects for the Buddhist religion. — 12th show-case refers to Java : pup-pets of Wayang (J. Lefaivre bequest); Buddha dying, painted wood statue from Ceylan, R. side, *Djainism* : statuettes of Tirthamkharas and of Djain gods. — 13th show-case : *Buddhism.*

Room III, *Religions of Thibet and China.* — The 5 upper heads of Kenresi (from a colossal statue); show-case without number : a decree of Emperor Kien-Long, engraved on jade. — 14th show-case, *Lamaism* : ritual objects and ornaments for the Thibetine Buddhism; inscripts and sculptures on stone, The universal Mandala. — 15th show-case, *Lamaic divinities* : contemplative Buddhas; human and imaginative Buddhas; Yidam or protective gods; Bodhisattvas; copy of the paintings which are on the ceilings of the four main rooms of the Palace of Potala, at Lhasa. — 16th show-case, *Lamaic divinities* : terrestrial Bodhisattvas; Lamas or Arhats; disciples of Çâkyamouni, priests, Delaï-Lamas; Padma Sam-bhava, who introduced the buddhism in the Thibet; Tsoug-Khapa, the founder of Lamaism; Nga-dvang Blo-bzang, founder of the temporal power of the Delaï-Samas; protective goddesses; preservers of the law; gods of the country; Drilbon, consacrated bell; Khor-lo, cylinder for prayers. — 17th show-case; Seng Gehi Mkah-Sgroma, destructive goddess (bronze with rubies and turquoises); rituel objects the for magic worship and the exorcism. — Show-cases 18-30; Thibetine collections (G. Bacot missions, 1906-1909); statuettes of buddhist divinities (Buddhas, Bodhisattvas, protectors of the religion, apostles, saints); ritual objects; sacred bell, vases for offerings, magic swords used against the devils, relicaries, mills for prayers; magic tamburines, etc.

Room IV, *Taoism.* — Show-case 22; gods of secundary rank; Fou-hi, first emperor; Chinnoung, the inventor of agriculture and medicine; gods of the fortune; the five gods of the letters, etc. — Show-case 23 : Chens or spirits. — Show-case 24; gods of happiness, and Pa-chens. — Show-case 25; terrestrial gods; gods of the home; imperial decrees. — Show-case 26; great gods; Chang-ti or Thien, the supreme god; Heouton, goddess of the world; sideral gods; Lao-Tsu, founder of the Taoism. — Show-case 27, *Confucianism* : imperial tablet; Confucius, the civil saint and Konan-ti, god of the war; models of tombs. — In the centre of the room, show-case containing numerous imperial decrees; 2 wood statues; Huien-Huien, god of the alchemistry, and Tha-Mo, buddhist missionary in the VI c. China.

Room V or *Salle Edouard Chavannes* (Pl. *g*); buddhist statues of Yung-Kang and of Long-Men (Northern China, V and VI c.). Mission to the Ssen-Tchoan (Victor-Segalen, Lartigue and De Voisins).



N. B. — The arrangement being identical on each floor, the same letters serve as references for the corresponding rooms on the ground-floor, the 1st floor and the 2nd floor. The purpose to which each room is put varies, however, as from one floor one floor to another.

Ground Floor.

a. Entrance Rotunda.
b. } Rooms of the Assistant Conser-
c. } vator and the Chief Custodian.
d. Custodians, Offices.
e. Grand Staircase.
f. Chinese porcelain.
g. Back Entrance.
h. } Store-house.
i. }
j. Staircase.
k. Courtyard.
l. Khmer and Indian sculpture.

1st Floor.

a. Library.
b. } Director's and Conservator's
c. } rooms.
d. Work-room.
e. Grand Staircase.
f. Religions of India, Thibet and China.
g. Salle Chavannes.
h. } Afghanistan.
i. }
j. Staircase.
k. Central Asia.
l. Religions of Japan.

2nd Floor.

a. Picture Gallery. — Collections from the exacavations made at Antinoë (Egypt.).
b. } Architect's and translators,
c. } rooms.
d. Photographic section.
e. Grand Staircase.
f. Japanese and Chinese Art (Paintings).
g. Salle Pétrucci.
h. } Room of European painters
i. } to the Chinese court.
j. Staircase.
k. Custodians' apartments.
l. Egypt and Worship of Isis.

Great gallery overlooking the courtyard, divided into 5 rooms (Pl. *h*); *Diggings of the archaeological French Delegation to Afghanistan.* — To the walls, on the r. : *copies of the Bâmyan frescoes* (Indian, Greek and Sassanide influences), by Mr. and Mrs. A. Pottard. Photographs of wall paintings in the grotts of Bâmyan and other archaeological sites in Afghanistan : Hadda (diggings of Mr. Godard), Glanza, Kaboul, Balk (diggings of Mr. A Foucher), Patava (diggings of Mr. G. Hackin). — In the central show-case, *Greco-Buddhic sculptures* from the N.-W. of India and from the diggings at Hadda; in the centre, statue in grit-stone of the Buddha Çakyamouni operating the miracle of the Water and of the Fire. — Next to the Salle Chavannes (above), results of the archaeological expeditions of Captain J. Lartigue and professor Oswald Sirén (photos of the T'ien-Long-Chan, In a small show-case, bronzes and Bodhisattva (Long era) presented by Professor Sirén.

Rotunda (Pl. *i*). — In the centre, 6 show-cases containing Chinese mirrors (Han and Tang dynasties) and plaster-casts of mirrors. — Show-case in front of the window; ritual objects (Thibet; Bonin mission). — To the wall, rich collection of Thibetine paintings from the Bacot collection (221-230, scenes of the life of Buddha, Buddhas, Bodhisattvas, protective gods, saints, etc.

Salle de l'Asie Centrale (Pl. *k*). — Pelliot mission : IX, X, XI c. Buddhism, the Bodhisattvas Avalokiteçvara and Ksitigarha.

Galerie Boissière (on the r. of the staircase; Pl. *l*), divided into 6 rooms adorned with Japanese paintings, dedicated to the *Japanese religions*

1st Room. — In the centre : Ben Zou-Iou, god recoverer, Ida-Tén, protector of the convents. — Show-case 1 ; Shin-tô, national Japanese religion; it only contains religious and ritual objects the Shin-tô forbidding the representation of gods. — Japanese Buddhism. — Show-case 2; Riô-Boa sect, which has adopted most of the ornaments. — Show-case 4; the Boutsous (Buddhas); Daï-Niti-Niôraï (the supreme Intellect), Amida (the infinite Light), Câkyamouni, Yakoushi, etc. — Show-case 5 : the Bossatsu Kouang-on, god of the charity in his 33 incarnations. — Paintings by F. Regamey. — On the l., statues of a Chinese Buddhist partiarch with his two sons.

2nd Room. — Show-case 6; the Botsatsu (Bodhisattwas). — Show-case 7 : Mioôs, gods of the Light, Tens, celestial gods, Djins, terrestrial divinities. — Show-case 8 : special divinities of the Zen-siou sect, founded in the VII c. by Dôguén. — Flat show-case : mandarins' sceptres. — Show-case 9 : Divinities and religious objects of the Tendaï sect, founded in the VIII c. by Dengniô-daï-si. — L. and r. of the entrance door of the 3rd room; 2 statuettes of Yen-nôgniô-dja, the patron saint of the travellers (XVII c. wood).

3rd Room. — Between the columns XV c. bronze vases, representing the Transfiguration and the Nirvâna of Buddha. — In the centre : model of Mandara (altar) built in the IX c. in the Todji temple at Kiotô, by Kôbo-daï-si (in the middle, group of Buddhas; on the l. group of Buddhisattvas and on the r., group of Mio-ôs); the dying Buddha, wood with inlaids. — Round the room, statues of gods; note (windows side) the statues of Fouten, god of the Wind and of Raï-den, god of the Thunder; both are painted in a queer manner. — Show-case 10; Singon sect, founded in the IX c. by the Kôbô-daï-si; divinities of the sect, portrait of the founder (old earthenware). — Show case 11 : Hokkésion sect, founded by Niti-rén; portraits of this priest, Mandaras chapels. — Show-case 12 : Sinsion sect, founded in 1256 by Shinran; portrait of Shinran; religious objects which were used in the Buddhist worship, Feb. 21, 1891. — Show-case 13 : Djô-dô sect (XII c.); the Paradise of Soukkâvati, the 8 infernal circles, statues of Jisô, the Redempter. — Between the columns : a buddhist chapel.

4th Room. — *Japanese Art.* — In the centre : Niko-Bosatsu, gilt wood;

Jisô Bosatsu, XVII c. bronze. — Show-case 14 : statuettes and scenes from popular Japanese tales. — Show-case 15 : Chinese legends. Show-case 16; heroes and scenes of the history of Japanese romance and theatre; dolls of the Feast of the Girlies. — Show-case 17 : the 7 gods of Happiness.

5th Room. — Show-cases 18 and 19, and all over the room; carved wood portraits of the priests founders of sects and monasteries,

6th Room. — In the centre, Dharma (XIV c. wood) and bronze lanterns of temple. — From r. to l. : reliquary; statues of Aminda (one of the X c., another from the XII c.); show-case 20; imperial objects, prehistoric terra-cottas; wall-paintings of the Shiba temple; six fine XVIII c. bronzes from the Nara temple; Amida (the eternal Buddha) between Kouan-on (the Charity) and Séisi (the Pity); scene of a fight between Japanese warriors; show-case with masks.

2nd floor. — In the stair-case and in the circular gallery above the library: views and religious scenes of Japan, China, and India, paintings by Félix Regamey. — *Diggings of Antinoe, by Mr. Al. Gayet (1896-1903; *mummies of Thaïs and Scrapion (near the entrance), mummies of Lenkioné and of a Byzantine lady (IV and V c.); Roman necropolis of Akmar; Christian objects from the Roman and Byzantine periods; Christian Copt objects; hangings and clothes; dresses of an artist; statuettes; funeral masks. — On the wall near the central entrance, Greek painting (Roman Lady) from the IV x.; dress of an artist.

Galerie d'Iéna (Pl. *f* and *g*). — 1st Room divided into two parts : 1) *Jades*; (here are reunited the most precious works). — On our way round the room (starting on the r.) : show-case 28, *Confucianism* : antic vases for the worship of the ancestors; show-case 31; seals of emperors; *show-case 30 : statuettes, vases and cups of green jade, rock crystal and malachite; Chinese table from the Ming period (XV c.); show-cases 32-34; mandarins' sceptres; show-case 35; imperial objects, sceptres, cups of rhinoceros horn; gilt wood statues of Kouan-Yin; show-case 36; vases, cups, tea-pots of jade; show-case 37; jades and earthen ware, with poetic inscripts, having belonged to Emperor Kien-Long; show-case 29; old imperial wares, bronzes with inlaids, earthenware, old laquer; embroided hangings and very old vases. — 2) *Japanese Art* : round the room, kakemonos and screens of the most famous painters of Japan. Show-case : trays, boxes, caskets, old laquer; old paintings on silk and on paper; old wood and terra-cotta statuettes; Inrôs or medicine boxes; Netskés (buttons and clasps) and combs; masks; old laquer; swords guards; swords of famous manufacturers; treasure casket of the Shôgoun Yégoshi.

Room II or *Salle Raphaël Petrucci* : Chinese paintings (Song and Yuan dynasties : XI-XII-XIII c.).

Room III, series of drawings representing the conquests of Emperor K'ienlong (1736-1796), engraved in France, under the direction of Cochin, by Le Bas, Aliamet, Saint-Germain, after the designs of Fathers Castiglione, Sichelbart, Damascène and Attiret; Chinese copies of those engravings. In the show-cases : ritual scene and painting (by Father Castiglione) representing the Qazaq Khirgizes presenting horses to Emperor K'ienlong.

Rotunda (Pl. *i*). — Admirable collection of earthenware and of Japanese and Chinese works of art.

Galerie Boissière (Pl. 1). *Ancient Egypt.* — To the walls, paintings (scenes of Egyptian life, V and VI dynasties). Statues and coffins : mummies; tables for festivities. — Show-case 1 (in the centre) : amulets, scarabs, jewels, toilet objects. — Show-cases 2 and 3 : funeral furniture. — Show-case 5 : Egyptian divinities; triades of Memphis, Abydos and Thebae. — Show-case 6; ritual objects; group of the IV dynasty; fragment of the funeral rite, painted ou papyros. — Show-case 8 (to the l.); various divinities; stela of Anubis; the God Nile; Isis standing and nurishing her

son Horus. — Show-case 7 (to the r.); chest, sacred animals; statuettes of Osiris. — Sarcophagi. — Show-case without number and show-case 9; fragments of pottery dating from the first dynasties. — Show-case 10 : prehistoric pottery. — Show-cases 12 and 14 : vases, cups, and various objects dating from the first dynasties. — Show-case 30 : funeral stelae; Ouashbitis. — Show-case 19 : royal cartoons. — Show-case 13 (in the centre); royal statuettes and fragments of pottery-ware of the ancient empire. — Next, two show-cases without numbers; monument of new Egypt and funeral canes. — Beyond, show-cases 16 and 17, funeral stelae from the IV to the XII dynasties. — Backing the preceeding, show-cases 26 and 28 : Roman isiak cult in Egypt. — Near the l. window, bust of the Queen Shap-en-hap, wife of Psamétik I (jasped marble). — Show-case 28 (in the centre) : terracottas of the Roman period; various objects from the diggings of Antinoae. — On the r., show-cases 24 ans 25 : Roman statuettes; statue of Mercur Anubius. — Show-case 23 : Alexandrine divinities. — Show-case 22 : Alexandrine statuettes representing the transformations of the Egyptian gods. — Show-case 29 : Isiak cult in Goal. — 2 wall paintings from Pompeï, one of which depicting the arrival of Io in Egypt. — Plan of Isis temple at Pompei. — Show-case 21 : various exhibits from diggings done in the South of France. — Show-case 20 : Isiak cult (out of Egypt).

We continue up the Avenue du Président-Wilson as far as the Place du Trocadéro, the name of which commemorates the taking of the Trocadero stronghold in Cadix, by the French troops (1823).

The **Palais du Trocadéro**, a stately building of original conception, was built for the Exhibition of 1878, by Davioud and Bordais, on the heights (inhabited at this time) extending between the Chaillot district and the former village of Passy, overlooking the r. bank of the Seine. The dome of the Salle des Fêtes is surmounted by the Statue of Fame, by Mercié, and flanked by two square towers (233 ft. high). There is a lift in the eastern tower which ascends to the summit (50 c.). On each side of the rotunda is a semi-circular gallery 1,300 ft. long. (Near the l. entrance, *Monument to Ed. Colonne*, and a little beyond, *Monument to Alex. Guilmont*). The *Salle des Fêtes* (actually Théâtre National Populaire) has accommodation for 5,000 spectators.

The two wings of the Palace contain the Musée de Sculpture Comparée. — On the first floor is housed the ethnographical museum.

The **Musée de Sculpture Comparée** (*open daily — Mond. exc., — from* 10 *a. m. to* 4 *or* 5 *p. m.; Adm.* 2 *fr., free on Sun. — There is a price-list of photographs of sculptures and of monuments*), formed on the initiative of Viollet-le-Duc, is installed since 1882 on the ground-floor, in the two wings of the palace. It is used for the exhibition of plaster casts of the principal masterpieces of statuary and monumental sculpture in France and abroad, from the XI c. to the middle of the XIX c.

Most of the great rooms of both wings are dedicated to the French architecture and sculpture, the galleries overlooking the gardens being specially reserved to plaster casts of the antiquity and of foreign countries.

East Wing, to the l. on entering :

SALLE A (Romanesque and transition periods). — Rich collection of doorways of the XII c. (Vézelay, Autun, Avallon, Chartres, Notre-Dame du Port of Clermont, etc.) and Romanesque capitals.

SALLE B AND C (Ogival style of the XII, XIII and XIV c.). — Note especially the fragments of Notre-Dame de Paris, the statues of the side porches of Chartres Cathedral : the Well of Moses and statues of the porch of the Chartreuse at Dijon; the door of the transept of Bordeaux Cathedral; the Monument du Cœur de Thibaut V, at Provins.

The Palais du Trocadéro

SALLE D (Ogival style of the XV and XVI c. and Renaissance). — *Staircase* of Saint-Maclou, at Rouen; *stalls* of Amiens Cathedral; transept of Beauvais Cathedral; *rood-screen* of Limoges Cathedral; *tomb* of François II, Duke of Brittany, in Nantes Cathedral; tomb of Louis de Brézé, in Rouen Cathedral; door of the Palais Ducal at Nancy ; works of J. Goujon and G. Pilon.

SALLE E (Modern period). — Fragments of architecture of the Château and Park of Versailles; the Caryatides door of the Hôtel de Ville at Toulon, by Puget. — Altar-screen from the cathedral of Rouen, by Clodion.

SALLE F (Ornamentation). — Fragments of sculpture of the XII-XVI c. — Collection of French seals in a glass-case; collection of medals of the XIX c.

GALERIE LATÉRALE (garden side). — Photographic reproductions, plaster casts of Italian, Spanish and English works of art (XI-XVI s.). — In the centre, statues from the cathedral of Bamberg (XIII c.); St George from the Château de Prague (XIV c.), by *Martin* and *G. Kiss of Kolozswar*; statue from the Nüremberg city-hall (XV c.); equestrian statue of Coleoni (XV c.), by Andrea Verrochio; tomb of Ferdinand V in Granada. On the r., Adonis dying, by Michael Angelo. At the end, Salle de Conférences, Bibliothèque (library; daily from 11 a. m. 50 4 p. m., Sun. exc., 3,000 vol.) into which may be seen the collection of Viollet-le-Duc's cartoons and the collection of photographs of historical monuments (125,000 prints).

West Wing (on the r.). — SALLE H, Monuments of the XII c.; Doorways of Saint-Pierre at Aulnay and of Saint-Trophime at Arles. — SALLE I, XII-XIII c. — SALLE K, XIII and XIV c.; choir railing of N.-D. de Paris. — SALLE L (XV c.), Hôtel de Jacques Cœur at Bourges; cathedrals of Tours and Aix; the Eglise Saint-Sauveur at Aix (doorways and alterscreens). — SALLE M, one of the finest rooms; reproductions of monuments of the XVI c. : Archway of the Gros-Horloge at Rouen; Cathedrals of Rodez and Evreux. The Entombment and altar screen from Hattonchâtel, by Ligier Richier; Hôtel d'Escoville at Caen; Hôtel Bernuy at Toulouse; Thielen Church (Belgium); Chimneypiece from the Palais du Franc, at Bruges, etc. —

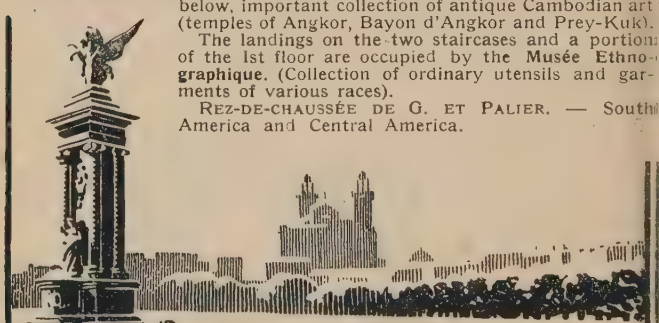
SALLE N (Modern period), fragments of Rude's *Marseillaise* on the Arc de Triomphe, Place de l'Etoile. — Fountain of Neptun, at Nancy, Place Stanislas. — Fountain of the Gros-Horloge, at Rouen, by Pradier.

GALERIE LATÉRALE, garden side. — Photographic reproductions and plaster casts (Assyrian, Egyptian, Greek, Roman and Gallo-Roman arts). — In the centre, statue of Chephren (High-Egypt.).

Musée des antiquités cambodgiennes. — In the room and in the crypt below, important collection of antique Cambodian art (temples of Angkor, Bayon d'Angkor and Prey-Kuk).

The landings on the two staircases and a portion of the 1st floor are occupied by the **Musée Ethnographique.** (Collection of ordinary utensils and garments of various races).

REZ-DE-CHAUSSÉE DE G. ET PALIER. — South America and Central America.



Pont Alexandre et Trocadéro.

First Floor. — Facing the staircase, large hall devoted to America, Egypt, Nubia, Ethiopia and Comal. — On the r. of the staircase, 2 parallel galleries devoted to America. Bust of Crevaux.

REZ-DE-CHAUSSÉE DE DR. ET PALIER : Polar regions; casts of prehistoric caves and carvings; Portugal, Turkey and Balearic Islands.

First Floor. — Off the staircase, Galeries de l'Europe : Switzerland, Italy, Spain, Greece, Turkey, Russia, Norway, etc. — Salle des Provinces de France : interiors, typical personages, costumes, *Museum of Dolls.* — We make our way back through the galleries devoted to America as far as the landing of the l. staircase, into which opens (on the l.) the SALLE DE L'AFRIQUE : Tunisy, Morocco, Senegal, Gambie, Guinea, Congo, Madagascar, etc.

Second Floor. — *Australia* : weapons, utensils, pottery-ware, canoes, etc.

We walk down towards the Seine, through the Parc du Trocadéro, which is divided into two parts by the Avenue de Varsovie and the water-works of the palace; monumental cascade, with statues : *Eva*, by Wittig; Statues of Europe, by *Schoenwerk*; of Asia, by *Falguière*; of Africa, by *Delaplanche*; of North-America, by *Hiolle*; of South-America, by *Millet*; of Australia, by *Moreau*. On either side of the cascade; Statue of the Water, by *Cavalier* and Statue of the Air, by *Thomas*; large water-piece (60 m. wide) adorned on the four corners by a Bull, a Horse, an Elephant and a Rhinoceros, respect. by *Frémiet*, *Cain*, *Jacquemart and Rouillard*.

— In the E. part of the park, interesting Aquarium of freshwater fish (open daily, Mon. excep., from 10 a. m. to 4 p. m.).

The **Pont d'Iéna** (1806-1813) decorated with 4 groups of colossal proportions, a Greek, a Roman, a Gaul and an Arab breaking in horses, leads to the Champ de Mars, extending between the Seine and the Ecole Militaire, and on which stands the Eiffel Tower.

The **Champ-de-Mars**, where the *Fête de la Fédération* was celebrated in 1790, is now transformed into a park as regards its central portion; streets have been laid out on either side.

The **Tour Eiffel** (*Daily from 10 a. m. to nightfall. Adm.* : *1st floor, 1 fr. 50 on Sun. and hol., 2 fr. 50 on weekdays; 2nd floor, 5 fr.; 3rd floor, 8 fr. The access to the 3rd floor is not allowed from Nov. to March, on account of the temperature*) is the highest structure in the world : 984 ft. high. It was built 1887-1889, by the engineer *Eiffel*, for the Universal Exhibition of 1889; it weights 7 million tons and comprises 12,000 metallic pieces reunited by 2,500,000 nails. Four concrete blocks (80 sq. ft. in surface and 45 ft. deep support the basement. It comprises 3 platforms; the first one (restaurant) is 176 ft. ab. sea level, the second 350 ft. and the third 830 ft.; the last is surmounted by a pavilion with a lantern, the gallery of which is exactly 984 ft. (300 m.) ab. sea-level. The ascent may be done either by the lifts or by the staircases. From the top the view extends as far as 90 k.

Tour Eiffel.

The tower now serves a wireless station (meteorological news, concerts, etc.). In the N.-E. inner corner, *bust of Eiffel* by Bourdelle (1929).

The **Ecole Militaire**, on the S. side of the Champs-de-Mars is a graceful edifice built under Louis XV by *Gabriel*, and enlarged from 1856-1865.

Founded in 1751, this institution was formerly destined to the nobles who wanted to serve in the royal armies; it was turned into barracks in 1792. Since, the *Ecole Supérieure de Guerre* and several organisations have been housed in the buildings. In the interior, remarkable staircase and Salle des Maréchaux.

We turn to the r. into the *Avenue de Tourville*, which leads to the *Place Vauban*. Opposite the Invalides runs the *Avenue de Breteuil*, at the end of which stands the **Monument to Pasteur**, by Falguière. At the corner of the Boulevard Pasteur stands the fine modern building of the *Institut d'Optique* (1927). Beyond, into the Boulevard Pasteur, opens the rue Dutot : at n° 25, *Institut Pasteur*.

The **Institut Pasteur** was founded in 1887-1889 by the universally known savant; it was provided for the study of the sciences referring to hygien and particularly to the preventive application of the serum against the rage. The edifice was built by *Petit* and *Brébant*. In front of the facade, bronze group by *Truffot* : *The shepherd Jupille*, fighting with an enraged wolf (the young shepherd Jupille, from the Ardennes, was the second child inoculated after the method of Pasteur).

In the central pavilion : crypt built by *Girault* in the Byzantine style, and adorned with marbles and mosaïcs by *Guilbert*; the ornaments have been fashioned after cartoons by *Luc-Olivier-Merson*. In the centre, **Tomb of Pasteur** (1822-1895) in granite stone of Labrador; next to it, slab of *Mrs. Pasteur*.

We come back to Place Vauban where stands the part of the Invalides styled the Dôme and containing Napoleon's tomb, which we visit.

Hôtel des Invalides (Esplanade des Invalides; MUSÉE DE L'ARMÉE, open daily, Mon. exc., from 12.45 to 4 or 5 p. m.; adm. 2 fr., free on Sun. — NAPOLEON'S TOMB, daily from noon to 4 or 5 p. m., adm. 2 fr., free on Sun. — EGLISE SAINT-LOUIS, same hours as for the museum; free adm.). The Hôtel was built under Louis XIV, from 1671 to 1676, after the plans of Libéral Bruant, continued by Hardouin-Mansart (he built the Dôme) and restored by Napoleon I and Napoleon III, to serve as a home for wounded, crippled or super-annuated soldiers.

It housed as much as 7,000 persons; in 1914 the hospitalized veterans were only 20; since the Great War, the number of boarded soldiers has largely increased, but the institution is unable to take care of all the crippled veterans and a special organisation, larger and more up-to-date is in charge of their requests. The Hôtel occupies a superficy of 126,000 sq. m., and comprises, apart of the museums, the military seat of Paris. The main curiosities to be seen in the Invalides are : *Napoleon's tomb*, the

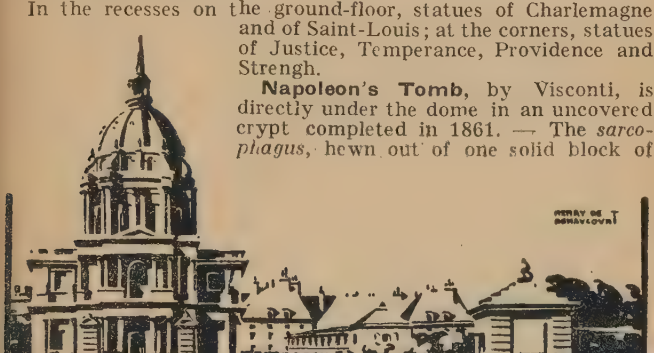
Musée de l'Armée and the *Chapelle des Drapeaux* (Eglise Saint-Louis).

From the Place Vauban entrance, we pass under the dome (sticks and umbrellas must be left in the cloak-room; no charge).

The **Dôme** was built by J. Hardouin-Mansart from 1679 to 1706; it reaches 345 ft. ab. sea-level.

In the recesses on the ground-floor, statues of Charlemagne and of Saint-Louis; at the corners, statues of Justice, Temperance, Providence and Strengh.

Napoleon's Tomb, by Visconti, is directly under the dome in an uncovered crypt completed in 1861. — The *sarcophagus*, hewn out of one solid block of



Dôme des Invalides.

red Finland granite (given by the Emperor Nicolas), is 13 ft. long, 6 1/2 ft. wide, and over 14 ft. high. The mosaïc in the pavement represents a wreath of laurels in which are inserted the names of Napoleon's great victories : *Rivoli*, *Pyramides*, *Marengo*, *Austerlitz*, *Iéna*, *Friedland*, *Wagram*, *Moskova*. Surrounding the crypt is a covered gallery with 12 colossal figures, carved by Pradier, representing the principal *victories* of the Emperor, between which are placed 6 trophies and 54 flags captured at Austerlitz.

The entrance to the crypt (public not admitted) is closed by a bronze door flanked by two statues bearing the emblems of Civil Power and Military Power, by Duret. To the r. and l. are the *mausoleums of Duroc*, Marshal of the Palace, and *Bertrand*, the latter of whom shared the Emperor's exile at St. Helena.

Through the door (glass-windows) may be viewed the inside of the Chapelle des Drapeaux (Eglise Saint-Louis).

The dome is formed inside by 2 cupolas. The first, divided into 12 parts, in which are painted the Apostles, by Journet, opens in the centre, thus disclosing the 2nd, which is adorned with a large composition by Ch. de

Lafosse, St. Louis offering his sword to Christ. The pendentives are also by Lafosse.

Passing round the dome to the r., we observe : the *Chapelle St. Augustin*; the *tomb of King Joseph*, brother of Napoleon, the *tomb of Vauban*, the *Chapelle St. Ambroise*, then the *high-altar* (paintings by *Coypel* on the vault), the *Chapelle St. Grégoire*, the *Tomb of Turenne*, the *Chapelle St. Jérôme* (tombs of *Jérôme Bonaparte and of his son*, and in a small sarcophagus, the heart of *his wife*, the Queen of Westphalia).

Napoleon's Tomb.

On coming out, we turn to the l. and pass along the *Corridor de Metz*, which leads to the Cour d'honneur surrounded by arcades. Immediately to the l. of the Corridor, we enter, by a small door, the EGLISE SAINT-LOUIS DES INVALIDES, also styled *Eglise des Soldats ordes Drapeaux*.

Flags captured in battles along the vaulting; on the pillars of the nave and the choir are funeral monuments of Marshals and Governors of the Invalides; in the vaults below are the tombs of Turenne, Jourdan, Moncey, Mortier, Sérurier, Grouchy, Bugeaud, etc.

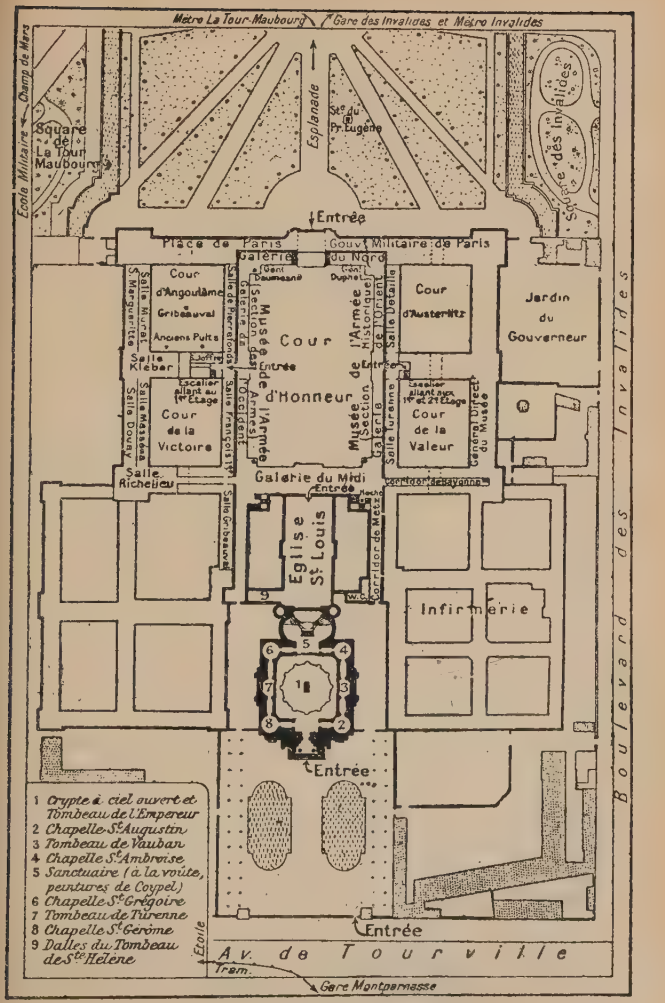
Behind the altar, a large glass window separates the church from the dome; at the end of the r. aisle is containing the *three stone slabs* from Napoleon's tomb at St. Helena, the *copper sarcophagus* and the *mourning pall* used when bringing his remains from St. Helena in 1840, and a plaster cast of his face, by Antomarchi.

On emerging from the Eglise Saint-Louis we have in front of us the *Cour d'honneur*; on the r. and l. is the **Musée de l'Armée**, constituted by the Musée de l'Artillerie and the Musée Historique, and divided into two sections.

At the entrance a small booklet and various books referring to the Invalides are sold to visitors.

On the l. (W. side), midway under the gallery is the entrance to the **Section des armes et des armures.**

Priceless collections of defensive and offensive weapons from every period (the most remarkable are those of the XV and XVI c.), of great artistic value.


Métro La Tour-Maubourg
Gare des Invalides et Métro Invalides
Ecole Militaire
Champ de Mars
Square de La Tour Maubourg
Esplanade
Sce du Pr Eugène
Square des Invalides
Entrée
Place de Paris
Gouv Militaire de Paris
Galerie
Du Nord
Cour d'Angoulême
Gribeauval
Anciens Puits
Salle Klébar
Escalier allant au 1er Etage
Cour de la Victoire
Salle Richelieu
Salle Condé
Salle Mansart
Salle Sartine
Salle Turenne
Salle Lefebvre
Salle Masséna
Salle Davout
Salle Bugeaud
Salle Joffre
Salle Foch
Salle Leclerc
Salle Gouraud
Salle Weygand
Salle Guisan
Salle Juin
Salle Koenig
Salle de Lattre
Salle Leclerc
Salle Gallieni
Salle Lyautey
Salle Franchet d'Esperey
Salle Pétain

Ground Floor. — VESTIBULE (sticks and umbrellas mustd be left in the cloakroom).

On the r. and l. are two rooms, the walls of which are adorned with frescoes (notable sieges) of Louis XIV's time, by pupils of Van der Meulen.

Salle de Pierrefonds (on the r.). — Weapons and armour, of the Renaissance period, in chronological order; daggers, swords, helmets, muskets, suits of armour of historical personages, buckler of *Mathias Corvin*, King of Hungary; model of the Château de Pierrefonds.

Salle Francois Ier (on the l.). — Authentic *armours* of various Kings of France, from François Ier to Louis XIV. Showcase 5 : superb armour (adorned with the crest of Diane de Poitiers) of Henri II : Show-case 6 : *equestrian armour of François I*; Show-case 9 : armour said to have belonged to the Duc d'Albe; Showcase 12 : gold damasceened equestrian armour of Ferdinand I, Emperor of Germany; along the walls, fine series of Maximilian and XVI c. armours.

At the end of the gallery a door opens into a passage, which we cross to enter the

Salle Gribeauval (sometimes closed); reduced *models* of all manner of *ordnance* from the time of Henry II onwards.

Returning to the corridor, a vaulted passage on the l. brings us to the

SALLE RICHELIEU (temporary closed to visitors; *rich weapons* from the XVI to the XIX c.). — From r. to l. (1st part of the room), show-cases 1 : weapons from the Empire and Restauration periods). — 21 : Italian cinquadeas. — 34 : sword of Charles XII of Sweden. — 28 : remarkable chiselled steel work by *Lazarino Cominazzo*. — 29 : battle-axe of Edward III, King of England. — 30 (against a pillar) : musket of James II, King of England. — 30 : arquebuses, with fuse, of Cardinal de Richelieu; rapier, with a guard chiselled by Benvenuto Cellini; sword of Henri II, Prince de Condé. — 16 : Lepel-Cointet collection : swords and sabres of generals; consul's sword; keys of the Chancellor to the Emperor, and to the Emperess Marie-Louise.

In the second part of the room, show-case 8 : XVII and XVIII c. hunting weapons.

SALLE MASSÉNA (temporary closed to visitors; *History of the Armament of Foot-soldiers*). — On dummies : culeveriner (1470); arquebusier (1580); Swiss soldier in the French Service; soldier of the First Republic (1792); soldier (1900); Weapons, arquebuses, muskets, guns.

SALLE DOUAY (temporary closed; parallel to the above). — On dummies : arquebusiers, colonial and native infantry; arquebuses, muskets, foreign weapons.

We step across the Salle **Kléber** (*See* below) and enter, apposite, the

SALLE MURAT (temporary closed; *History of the Armament of Horse-soldiers*). — On dummies : dragoon (of the age of Louis XV), dragoon (1858), chasseur (1845), Carabineer Officer (1865), Brigadier of Cuirassiers (1875-78), Cuirassier Officer of the Royal Guard (1826), XV c. scopets, cuirass, helmets, swords, muskets, pistols, guns, uniforms.

SALLE MARGUERITE (temporary closed; parallel to the above). — On dummies : archers (Charles VI); French and Native cavalrymen; bits, saddles, spurs, stirrups, sabres and swords; field guns of 1732-78.

We come back to Salle Kléber.

SALLE KLÉBER (*Eastern Weapons*). — Oh. the l., just outside Salle Douay show-case 19 : dress of a Chinese military chief.

In the centre : noble Japanese horseman (Samouraï); Sarrasine horseman (beginning of the XVI c.); Japanese, Hindu, Persian, Albanian and Syrian dummies; Annamite and Siamese guns.

In the second portion of the room; on the r. weapons of the Eastern, on the l., of the Far-Eastern peoples.

On the r. show-case : Turkish sword taken at Aboukir (1799) by Marshal Bessières, at this time Captain of guides; Turkish sword presented to Marshal Bessières by Ali, Pacha of Janina; guns and pistols with jewellery inlaids, made after Napoleon's orders, to be presented to the Cherif of Morocco; — show-case 2 : Greek pistol and Albanese sword of Marocco-Botzaris, 1823; helmet of a Russian voïvode living in the VI c.; helmet of Sultan Bajazet (1512).

On the l., show-case 12 : Persian armour; XVI c. Tartar helmets.

Cour de la Victoire (closed). — French ordnance from Louis XV to Second Empire. Naval guns from 1870 to 1914.

Cour d'Angoulême. — French and German ordnance from the Great War. *Statue*, by Bartholdi, *of General de Gribeauval*, inventor of the system of ordnance in use from 1789 to 1828. — Naval anchors brought back from Sebastopol. — On the walls all round the courtyard, *Chaîne du Danube*, (length 180 m., weight 3,580 kilos), which was slung during the siege of Vienna in 1683 across the Danube as a support for the pontoon bridge the Turks had built.

We return to the vaulted passage, whence a corridor, on the l., brings us to the Salle Joffre (closed) containing small scale models of the trenches (1914-1918).

Opposite, on the r., a staircase leads up to the 1st Floor.

1st Floor (*History of the World War*, 1914-1918). — Vestibule : from r. to l. : In the mud of the Somme, group by *Broquet*; two arbalests of Imphy; Battery of Artillery, under fire, by *Joire*; a wrought-iron crown, fashioned in Liége during the German occupation; memorial tablet and colours of the foreign volunteers who fought for France (« Free men of every nation in the world have here enlisted for France and for the right. »)

Galeria Gallieni. — Room I (*Red-Cross*); in the centre : model of the monument to Gallieni; from r. to l.; The Nurses of the Greet War, group by *Mrs. Girardet*; two dioramas representing dressing-stations; model of hospital-ship; various paintings. — Room II (*Belgium*; *Yser*) : memorial of the Belgian army, by *Firmin Bacets*; bust of Lieut.-General de Ceumink; portraits of Admirals Ronar'ch and Guépratte. — Room III (*Aviation*) : Spad and Bréguet airplanes (mecanism); portraits of aviators; several models of air-bombs. — Room IV (*Guynemer*) : in the back, the « Vieux Charles », a pursuit airplane in which Captain Guynemer brought down 19 German machines; portraits of Guynemer, by *Berne Bellecourt*. In the Airplane, by *Couzin Lawrence*. On the r., show-case coutaining several models (reduced) of airplanes; motor and machine-gun of Lieut. Garros. On the l., busts of Cdt Brocard, of Lieut. Nungesser. In the show-cases, mementoes of airmen killed during the war; on either side of the door : bombs dropped on Paris by from Zeppelins.

Galerie Pétain. — Room I (*Generals*) : in the centre, equestian statue of Marshal Joffre. On the l., commemorative tablet and portraits of Generals killed during the war; busts of Generals de Maud'huy, Grossetti, de Carrières, de Castenau and of Marshal Maunoury; show-case with souvenirs of Generals killed during the war. — Room II (*Flameng*) : in the centre, the « Poilu de la Victoire », by *Cipriani*. At the far end, show-case containing ten German flags captured in Aug. and Sept. 1914 (written explanations). On either side of this show-case, flags of military groupments of Alsace-Lorraine during the German occupation. On the wall, to the r., map used by Marshal Foch when directing the operations that led to victory (July 18-Nov. 11 1918); views of Alsace and Lorraine; last *statement* (autograph) of Marshal Pétain. — On the r. of the door, six German Colours being given into the keeping of General Niox, Governor of the Invalides, by *Bouchor* — On the l. of the door, The Colour Guard, by

Scott; in a window, show-case containing the register of the visitors to Haut-Koenigsbourg; on the r., William II's Flag from the Achilleion at Corfu. — On the ceiling, William II's colossal flag from Haut-Koenigsbourg.

GALERIE EXTÉRIEURE. — On the r. and l. of the door, heavy shells.

2nd floor. — From the hall extending between Galerie Gallieni and Galerie Pétain, a stair-case leads to the Galerie Foch or Galerie des Alliés and to the Marine de Guerre. The Galerie des Alliés (for each country the display of the relative portion has been done after the orders of the respective ambassade) and the Galerie de la Marine de Guerre have been inaugurated on April 16, 1922, by the President de la Republique, all the embassadors of Alien countries being present.

VESTIBULE. — Portrait of Marshal Foch, surrounded with the Alier Colours. — In the Trench, painting by *Petit Gérard*; dummies with English uniforms.

GALERIE FOCH. — ROOM I (*British, Portuguese and Japanese armies*). In the centre, bust of Marshal Foch. — On the r., just beyond the entrance show-case with Portuguese decorations; Portuguese solder and Colours Portuguese Badges. — Japanese soldier; Japanese medical grips; Japanes doctor and nurse. Map of the operations of the Tsin-Tao siege.

On the l. of the entrance : English cavalry charging at Mons battle types of English sailors and soldiers, by *Burnand*.

In the centre; monument to the memory of Miss Cavell, surmounte by the portrait of H. M. King George V an l surrounded with picture of the English Generals who took part to the Great War. — On the l. an r., badges of English regiments.

ROOM II (*American Army*). — In the centre, « Liberty » motor for air plane, and reduced model of captive balloon.

On the r., several paintings representing American soldiers; ambulance model of a war engine; photographs taken during the war; model of a lorry; model of barrack; portrait of General Pershing; reduced models o airplanes; the Lusitania sinking (painting), the Spirit of the Red Cros (bronze); « A la République française, en reconnaissance de son courag et de son dévouement à défendre la civilisation » (presented by the Jewish Wellfare Board); badges and decorations; dummies representing soldiers machine-guns, flags.

ROOM III (*Italian, Rumanian, Serbian and Polish armies*). — On th r. : *Rumanian army*, Colours; portrait of the Queen of Rumania, as nurse; bust of General Averesco; paintings.

Polish army : types of soldiers, by *Burnand*.

Serbian army : portraits of kings Pierre and Alexander; picture o Marshal Michitch; dummies representing soldiers.

Italian army : in the centre, casket presented by the city of Rome. Above portraits of the king and the queen of Italy; portraits of Italian Generals relief plan of the defensive organisation of Pasubio; pictures taken durin the war; floating stage; bust of General Garibaldi, weapons; machine guns; trench-gun; colours; paintings.

SALLE DE LA MARINE DE GUERRE, styled SALLE DE L'AMIRAL SENÈS E DES SOUVENIRS MARITIMES DE LA GRANDE GUERRE. — Above the entrance portrait of Amiral Senès. — In the centre : « Au poste de veille », sculptur by *Anne-Marie Pascal*; reduced model of the squadron leading boat « Ami ral Senès »; reduced model of the dreadnought « Danton ». — On the r. German colours; French colours; machine-gun; bombs; navy guns; drag ging boat operating in a mine field; various types of mines. — At the fa end : hydravion; reduced model of the submarine « Diane »; torpedo. I the show-cases : ships and spoils; shears of a dragging boat; paintings an pictures.

The **Historical Section** (entrance to the l. in the centre of the courtyard) comprises 12 rooms.

Ground Floor. — VESTIBULE. — Monumental door (carved oak-wood) fashioned by *M. Bourgaux*, after the designs of the architect *Sédille*, who presented it to the museum. — Under the vault, tent of the Empress of China (1900 expedition).

In the centre, « Grognard », by *Richefeu*. On the r. and l. of the monumental door, foot-grenadiers charging (1813), dragoons charging, Wagram (1809), plaster-casts by *Richefeu* On the r. and l. of the entrance door to Salle Bugeaud (*Detaille* collection), gunner (1880), marine soldier (1880), statues by Allouard.

GALERIE TURENNE or *Sanctuaire des drapeaux et souvenirs des Maréchaux* (visitors are requested to remove their hats). — The gallery, the former Officers' Dining Hall, is decorated with frescoes dating from the time of the construction of the Invalides (plans of towns captures in Flanders, 1761).

On the r. : 1st showcase : colours decorated with the Legion of Honour. — Busts and portraits of marshals of the old Monarchy. — 2nd do : flag of honour presented to General Augereau afther the battle of Arcole and colours of the First Republic, returned by Germany under the treaty of Versailles. — On the line, colours of regiments raised during the World War and subsequently disbanded. — 3rd do : Colours of the First Republic. — Busts and portraits of marshals of the First Empire. — On the line, colours of disbanded regiments. — 4th show-case : **Relics of Napoleon**, his *hat* (1814 campaign), his tunic as a divisional general, worn at Marengo (1800), *gray frokcoat*, First Consul's sword. Opposite this show-case, on either side of the bust of the Emperor, two flat show-cases contain Napoleon's private arms : four pistols, styled « de Versailles », chiselled with gold inlaids, which he bequeathed to his son in his last will; sword of General Bonaparte; a pair of pistols founded in the Emperor's luggage after Waterloo; rifle of the First Consul, by Le Page; six hunting guns; a carabine; a sword of the First Consul, by Le Page. — Busts and portraits of marshals of the Restoration and Charles X. — On the line, colours of disbanded regiments. — 5th do. : colours captured from the ennemy, under the First Empire. — Busts and portraits of marshals of the time of Louis-Philippe and 1848. On the l., colours of disbanded regiments. — 6th do : colours captured from the ennemy under the Empire. — Busts and portraits of marshals of the Second Empire; busts of Marshals Joffre and Foch. — On the line, colours of 1870-81, returned by Germany in 1920, — Beauvais tapestry (4 m. 40 and 3 m. 60) symbolizing the Victory, after the cartoons of *Anquetin* (Another one, actually in process, shall represent the Departure).

On the l., as we turn about, horizontal showcases : Weapons of the First Empire. — On the line, Portraits of marshals. — On a marble console, Urn containing the ashes of the French colours of the Second Empire, burnt in the fire of the old Garrison Church at Berlin (1908). — 7th showcase : Marshal's batons, belts and parade swords, — Portraits of marshals. — Horiz. show-case : weapons of the Revolution and First Empire, among which the sabre of Marshal Lassalle. — 10th do : Colours of the Guards, Second Empire.

In the centre, busts of Bonaparte and the Emperor Napoleon, copied from the Colonne Vendôme.

GALERIE DETAILLE (former Salle Bugeaud; on the l. of the vestibule); *works and relics of the military painter Edouard Detaille* (1848-1912). — This is the former Men's Dining Hall, likewise decoreted with frescoes (plans of towns captured in 1667); these frescoes are hidden by the great paintings of Detaille : The Dream; Departure of the Volunteers for the

Army in 1792, with an interesting reconstitution of the Pont-Neuf and the neighbouring district; The « Chant du Départ », a symbolical composition; The First of January 1806; The Barricade of the Rue du Petit-Pont (July 29, 1830); The Funerals of General Damrémont in front of Constantine, Oct. 12, 1835; General Lasalle leading a Charge of Cuirassiers, one of the last works of the artist (1912); The flags Parade passing in front of Napoleon after the battle of Iena; Parade of the Regiment of the Guides of the Imperial Guard, on the terrace of Saint-Germain. At the far end, on the r., portrait of Detaille in the uniform of a Lieutenant of Chasseurs, by *Lameunier* (1896). — In the centre of the room, bronze bust of Ed. Detaille, by *Bernstamm*. — Numerous, peintings, drawings, sketches. — Show-case containing a beautiful *collection of uniforms and military headdress* used as models by the artist.

We come back to the vestibule and enter to the r. by the central doorway.

Staircase. — Alpine battery, painting by *Loustelnau*. — *Armand Dumaresq collection* : military dresses of the Second Empire (water colours).

First Floor. — Opposite, Salle La Fayette :

Relics of General La Fayette.

Vestibule : various paintings and relics.

On the l., Galerie Louis xiv (Old Monarchy). — 1st bay (Joan of Arc) : series of eleven portraits of kings of France; dummies, personages with crest of Dugueslin; knight with the crest of Xaintrailles; equestrian statue of Joan of Arc, by *Legrain*; various relics of the time before Louis XIV; French orders and military decorations; portrait of Marshal de Biron. — 2nd bay (Louis XIV) : sedan-chair into which was killed the Count of Fuentes at Rocroi; cuirass of Marshall d'Estrées; chiselled bronze gun presented to Louis XIV by Franch-Comté in 1674. — 3rd bay; show-case 2 : quivers of the Duke of Burgundy; rich saddle cover of Louis XIV; show-case 3; relics of Turenne, among which the shot which ended his life. — Show-case containing uniforms and head dresses of the time of Louis XV, sepias by *Cozette* and *Lenfant*. — 4th bay : in a show-case, sword of Louis XVI; sword of Louis XVII; small gun (Gribeauval system) with enamel and ivory, which has belonged to the Dauphin; bronze gun styled « des Princes », fashioned in Turin in 1792 and presented to the Comte d'Artois for his sons; saddle of Louis XVI; relics of the Independance War of the United States; small English mortar taken at Yorktown and presented by Wasington to the Regiment of Royal Auvergne; water colours and various paintings. — 5th bay (Invalides) : relics referring to the Invalides; plan of the Hôtel; reduced model; portraits of governors; relics of Marshal Moncey, of General Niox; pictures, plans, dummies.

On the r., Galerie Napoléon. — Transformed in 1929, this room will remain in its former use (Revolution and First Empire; 1789-1815); relics of Napoleon and of his family; private field furniture of the Emperor; relics from Elbe and Saint-Helena; spy-glass of the Emperor; casts of Napoleon's face and hand, taken at St Helena; neckcloth of the Duke of Reichstadt, taken after his death on his bed; the favorite bench of Napoleon at St Helena; field bed, etc.

We return to the vestibule and to the hall, and take the staircase to the r.; sketches and watercolours by *Detaille*.

Second Floor. — Beyond the entrance hall, we reach on the l. a vestibule decorated with two paintings by *Eugène Bellenger* (episodic scenes at the Camp de Châlons, 1865-1866); panorama of the battle of Inkermann and of the capture of Sebastopol, by Captain *Jumel de Noireterre*; busts of Admirals Trehonart, de Gueydan, of General Faure-Biguet, of Admiral Pothuan, of Admiral La Roncière le Nourry; saddle of Charles X.

On the r., Galerie d'Aumale (*Algeria*; *Morocco and colonies*).— 1st bay

(North-Africa); wall show-case with trophies taken to the ennemy. In the centre, bust of the Duc d'Aumale, portrait and statuette of General Bugeaud; equestrian dummies; spahis and Algerian caïds; series of documentary paintings and pictures. — 2nd bay (North-Africa, Algeria, Tunisy, Morocco); in the centre, clock of the Dey of Alger (1830); In a show-case, relics of Generals Lamoricière and Yusuf; relics of Abd-el-Kader; trophies taken to the ennemy during various expeditions in Morocco; portrait of Marshal Lyautey; busts of Generals Changarnier, Lamoricière, Bourbaki. — 3rd bay (West Africa, Senegal, Sudan, Dahomey) : in a wall show-case, relics of Samory. In the centre, between the two windows, model of the monument built in Lille to the memory of General Faidherbe; large portrait of General Moll, killed at Ouadaï; relics of General Laperrine, who died in the Sahara sands during an air raid. — 4th bay (Central Africa; Lake Tchad, Congo, Madagascar) : under glass, equestrian statue of Marshal Gallieni. In one of the pulpit show-case, treasure of Segon; pastels by *Burnand*. — 5th bay (Far East, Indochina, Tonkin) : in the centre, statue of Admiral Courbet. At the far end, wall show-case with trophies taken to the ennemy; busts of Admiral Charner, of Cdt Francis Garnier; magnificent dress of the Emperor of China; relics of Cdt Garnier; in a show-case, relics of General Négrier; dummies representing Chinese regulars and volunteers, Tonkenese tirailleurs; model of the monument to Sargent Bobillot; documentary pictures. On the l., GALERIE MAC-MAHON (1815-*Sept.* 4, 1870). — 1st bay (Restoration) : portrait of Marshal Maison, by *Cogniet*; various portraits; various dummies; show-case of uniforms of the king's suite. — 2nd bay (Louis-Philippe and Second Empire) : key of the Antwerp stronghold; relics of the expeditions of Rome (1849) and of Crimea (portraits by Yvon); show-cases containing various relics; dummies and uniforms of the Imperial Guard, Second Empire; relics of marshals; de Bourgoing show-case, containing relics of Napoleon I, Napoleon II and of the Imperial Prince; busts of Napoleon III, of Generals Mellinet, du Barail, etc. — 3rd bay (Expeditions of Italy, Mexico, Franco-German war until Sept. 1870) : at the far end, show-case with colours taken to the ennemy during the wars of Spain, Italy, Mexico, the capture of Antwerp, 1870; portraits and documentary pictures; dummies and uniforms. At the far end, relics of the Cent Gardes squadron. Relics of Marshals of the Second Empire; portrait of Mac-Mahon.

Returning in the hall, we visit beyond the staircase to the l., the Galerie Niox comprising two rooms : SALLE CHANZY (Sept. 4, 1870 to 1914) : various relics referring to the Défense Nationale in 1870-1871; panorama of the battle of Rezonville; water colours; portraits of generals Tripier, Trochu, Clément, Thomas, Faidherbe, Frossard, Lavancoupet; flat show-cases and pulpits with relics of generals Bourbaki and de la Motte-Rouge; cross of the Legion d'Honneur of Cdt Franchetti, sword of Genera Lamirault, swords of Cdts Bourras and Breton. To the walls, wooden leg of General Louis, sword of Miss Antoinette Lix. Statuette of General Chanzy, busts of Gambetta, of Generals Ducrot, Laveuve, of Garibaldi, of sargent Hoff; portraits of Admiral Pothuau, of General Bourbaki. The members of the Government and the generals of the Defense Nationale, fragment of a panorama by *Gervex* and *Stevens*. Battle of Patay, painting by *Castellani*; various dummies. — In a show-case, remains of Colours of the First Regiment of the Guard, of the zouaves of the Guard, of the 6th Regiment, of the 2nd Grenadiers of the Guard, of the 78th Regiment, all Colours which were burned at Metz. Next are some relics referring to the period 1871-1914 : The Flags Parade at Lonchamp (1880), painting by *Detaille*; portraits and pictures of Generals Saussier, de Gallifet, Sée, Dessirier, Niox, Derrevagaix, etc. Busts of Generals Faure-Biguet, Cerrelet, etc. Two wall show-cases contain uniforms from 1870 to 1880.

SALLE DES MÉDAILLES (in transformation).

SALLE NEY. — Comprises the beautiful military collections of the Princ of the Moskowa (1928), the heir of whom, the Duke of Elchingen, has pre sented to the museum in 1929 : *Colours and flags, weapons* of the Revolu tion and the Empire; 12 *eagles* of the First Empire, 12 *eagles* of the Secon Empire; emblems of the *Old Guard* of Napoleon I, etc.

The **Cour d'Honneur** (102 m. and 63 m.) is lined with arcades Part of the l. gallery houses a great panorama by Poilpot (Mura leading a charge at Iéna, 1808). In the galleries : on the r., *statu of General Daumesnil*; on the l., *statue of General Duphot.* — Abov the entrance door of the church, *statue of Napoleon I*, bronze b Seurre, and clock (1781) by Lepaute. Everywhere, tubes of ol guns, some of them very fine, especially in the S. gallery.

On the landing of the l. staircase, the *Marne Taxi*, one of th 1,200 historical taxi-cabs, with the following inscription : *One o the taxi-cabs of the Marne*; *No* 2862 *G has brought* 5 *soldiers, fro Gagny to Nanteuil-le-Haudoin, on Sept.* 7, 1914; next to it, table commemorating the *Foureau-Lamy mission* (Tchad); — on th landing of the r. staircase, one of the motor-cars used for the firs crossing of the Sahara (1923).

We leave by the main entrance. The facade, 210 m. long an with no less than 133 windows, is of stately and severe aspect L. and r. of the entrance, Mars and Minerve, by Coustou th Young. At the tympanum of the central doorway, Louis X between Justice and Prudence. At the two corner pavilion 4 figures of vainquished nations, by Desjardins, and a dial wit the Time and the Study.

Note in the grounds : on the r., *statue of Prince Eugène* (b Dumont), who was Governor of the Invalides. Before crossin the moats, we should stop to look at the array of the 40 ol guns, l. and r. of the entrance, styled the *triumphal battery.*

Are worthy of notice : 8 Prussian guns, 2 Austrian, 1 Wurten bergese (very fine one); 2 Russian guns taken at Sebastopo 1 Cochinchinese, 12 French (from the old Egyptian expeditionar army) and 4 enormous German guns from the Great War.

The **Esplanade des Invalides** is a spacious open air place 487 m. long and 250 m. broad. The central walk, styled *Avenu du Maréchal-Gallieni* (in the middle, l. side, *statue of Gallieni*, b J. Boucher), ends at the Pont Alexandre-III which connects th square with the Champs-Elysées. On the r. is the undergroun station of the Ouest-Etat Railway called the Gare des Invalide and opposite the latter, the Ministère des Affaires Etrangère built in 1853, by Lacornée.

In the S.-E., small *Square des Invalides* : An Ancestor (Brenus bronze by Masoulle, and The Defense of the Home, marble b Boisseau.

From the Place des Invalides, we may proceed along the Bou levard des Invalides, as far as the Rue de Varenne, and inspec at N° 77 (corner of the Boulevard and the Rue de Varenne) th

Musée Rodin (*daily from* 1 *p. m. to* 4, 5 *or* 6 *p. m. according to the season. — Adm.* 2 *fr., free on Sun.*) into which have been reunited many works and the collections of the great sculptor († 1918). The museum is housed in the old Hôtel de Biron, built 1728-1730 by Jean Aubert, after plans by Jacques Gabriel. The gardens have been restored in 1927.

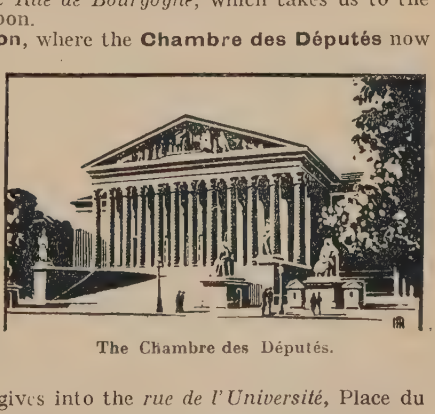
Vestibule : antic marbles. — Grand Salon : in the centre, The Kiss, marble. — In the OTHER ROOMS are to be noted ; The Brazen Age, The Eve, The St. John Baptist, The squatting Woman, Ariane.

First Floor. — Drawings by Rodin for the Hell Gate ; impressionist paintings.

Chapel : collection of plaster casts of the monumental works of the famous artist ; Ugolino, The Burghers of Calais, Balzac, Victor Hugo listening to the Sea voices, Helle Gate, Claude Lorrain, etc.

From the Place des Invalides we proceed down the *Rue de Grenelle*. - On the r., at the corner of the *Boulevard des Invalides*, we pass in front of what was formerly the *Archbishop's Palace*, houses which now the *Ministère du Travail* (Board of Works) one of the finest private buildings of the reign of Louis XIV. — We turn to the l. into the *Rue de Bourgogne*, which takes us to the Place du Palais-Bourbon.

The **Palais-Bourbon**, where the **Chambre des Députés** now sits, was commenced in 1722 by the Italian Girardini, continued byorder of the Prince de Condé, and enlarged in 1795 by Gisors and Lecomte, from 1804 to 1807, by Poyet, and from 1828 to 1832 by Joly. In 1790 it was styled Maison de la Revolution. A decree of « An III » decided that the Conseil des Cinq-Cents should sits there.



The Chambre des Députés.

The main entrance gives into the *rue de l'Université*, Place du Palais-Bourbon.

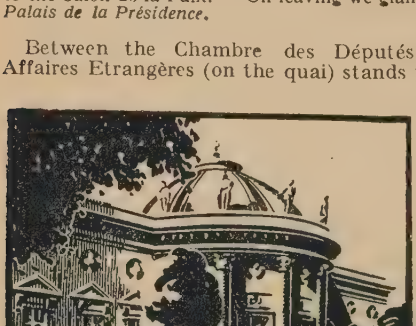
The *rue de Bourgogne* leads to the Quai d'Orsay, where are the entrance and the facade fronting the bridge and the Place de la Concorde. The facade consists of a portico with 12 Corinthian columns.

On the perron, statues of Sully, Colbert, l'Hôpital, d'Aguesseau, by Beauvallet, Dumont, Descine and Foucou. On the pediment, bas-reliefs by Corot ; on the wall, bas-reliefs by Rude, on the r., and by Pradier, on the l.

During the parliamentary vacation, admission to the Palais can obtained by applying to the Concierge at the gate of the Quai d'Orsa (gratuity). We enter by this gate and visit in the following order :

Salon de la Paix or **Salle des Pas-Perdus** (ceiling by Horace Vernet). **Salle des Séances**, semi-circular in shape and ornamented with 20 Ion marble columns with gilt bronze capitals. Notice, over the gallery, reproduction in Gobelins tapestry by *Raphael*' School of Athens, and t bas-relief by *Lemot* in the Orator's gallery, Fame and History. — Sa des **Conférences**. Ceiling painted by Heim; behind the statue of Henri is a trophy of flags captured in the wars of the 1st Empire. Paintin by *Ary Scheffer* (The Burghers of Calais), *Vinchon* (The Union of t States by Philippe le Bel), *Vincent* (President Molé). — **Salle de la Buvet** Susanna at her Bath, by *Barrau*. — **Vestibule or Salle des Distribution** Mazeppa, by *Horace Vernet*. — **Bibliothèque**, large gallery decorated wi pictures by *Eugène Delacroix*, one of the most important works of the art and also from the whole French school during the XIX c. — **Salon Puj** Scenes in grisaille by A. Pujol. — **Salle Casimir-Périer** : on the r., bron bas-relief by *Dalou* : The sitting of the Constituent Assembly, 23rd Ju 1789. — **Salle du Trône** : paintings and grisailles by *Eugène Delacroix*. **Salle des 4 colonnes** : fine *statue of Montesquieu*, by Dumilâtre. We retu to the Salon de la Paix. — On leaving we glance at the *Salle des Fêtes Palais de la Présidence*.

Between the Chambre des Députésand the Ministère d Affaires Etrangères (on the quai) stands the **Hôtel de la Prés dence de la Char bre des Députés**, t old Hôtel de Lassa built in 1722 and a ded to the Palai Bourbon by the Prin of Condé.



The Palais de la Légion d'Honneur.

We follow the Qu d'Orsay as far as t *rue Solférino*; at t corner stands the **P lais de la Légio d'Honneur** (entran at No. 64, rue Lille), built by Rou seau from 1782 1786 for the Prince Salm. Mrs. de Ste dwelled there for while. Purchased the State in 1804 house the Great Cha cery of the 'Légion d'Honneur, the building was burnt dov in 1871, and then restored by Mortier.

The **Musée de la Légion d'Honneur** (entrance No. 2, rue de Bellechas open daily from 1 p. m. 5 or 5.30 p. m.; exc. Mond. and hol.; free adn founded by General Dubail, great Chancellor, was built on the site of t

Stables of the Palace; it houses on important collection of *decorations, badges, medals, documents, pictures, paintings by great masters*, and various relics illustrating the history of our great Chivalry Orders, and more particularly that of the Légion d'Honneur.

First room to the l. : *royal orders* (St. Esprit, St. Louis, etc.).

Second room to the r. : *Order of the Légion d'Honneur* : paintings, weapons, decrees, etc.

Salle Américaine : relics of the Franco-American friendship.

Salle moderne : paintings, cross of *Guynemer*, various decorations.

Salle des alliés (1st floor) : 100 pastels by *Burnand*, illustrating types of alien soldiers during the Great War.

Ecole des Beaux-Arts : the courtyard.

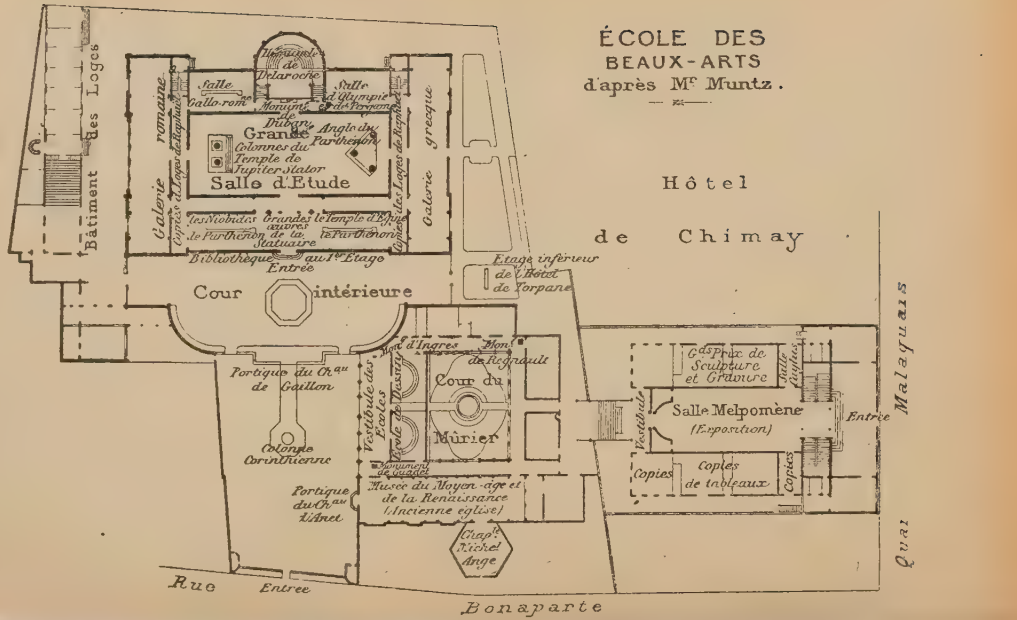
On leaving the museum, we proceed to the r., along the Rue de Lille and further on, to the l., the Rue Solférino, as far as the Boulevard Saint-Germain; then we take, at the corner of Rue de Bellechasse, the street-car (nos 14, 19 [or 20 in the Bastille direction); we step out at Saint-Germain-des-Prés, and we take to the l., the *Rue Bonaparte*. — At No. 14, the **Ecole des Beaux-Arts** occupies buildings of various times on the site of one of the former palaces of Queen Margot.

Entrance in Rue Bonaparte : visitors are admitted under guidance, *on Sun., from noon to 4 or 5 p. m.*; gratuity. Surmounting the pillars of the entrance, the busts of *P. Puget* and *N. Poussin*, by Mercier; in the courtyard, on the r., the famous *doorway of the Château d'Anet*, which was built (Ph. de l'Orme and Jean Goujon) by Henri II for Diane de Poitiers. The *doorway of the Château de Gaillon* (Gothic and Renaissance styles) separates the first courtyard from the second.

Vestibule : — Original fragments of antic sculpture; two Roman torsos, Venus and Mars, sent from Italy by Ingres.

Inner courtyard. — Casts of master pieces of the antiquity. Collection of original antics (marbles). *Monument to Duban*, by Guillaume (sculptor) and Bernier (architect.). Two narrow staircases lead up to the *hemicycle* or Salle des Réunions Solennelles.

Vestibule des Ecoles (opening into the first courtyard, on the l. of the Anet facade). — To the l., *Monument to Ingres*, by Guillaume. — On both sides of the hall, passages lead to the **Cour du Mûrier**. The latter is lined on three sides by porticos in the Renaissance style, and adorned with sculptures presented by boarders sent by the State to Rome; *Monument to H. Re-*


ÉCOLE DES
BEAUX-ARTS
d'après Mr Muntz.
Hôtel
de Chimay
Bâtiment des Logos
Salle d'Etude
Grande Colonne du Temple de Jupiter Stator
Salle Gallo-rom.
Salle d'Olympie
Monument de Thrasyclès
Monument de Lysicrate
Angle du Parthénon
Galerie romaine
Galerie grecque
Les Niobides après le Parthénon
Grande frise du Temple d'Apollon à Phigalie
Bibliothèque au 1er Etage
Entrée
Cour intérieure
Etage inférieur de l'Hôtel de Torpane
Portique du Ch.au de Gaillon
Colonne Corinthienne
Portique du Ch.au d'Anet
Vestibule des Ecoles
Ecole de Dessin
Cour du Mûrier
Statue d'Ingres
Mon.t de Regnault
Monument de Lysicrate
Musée du Moyen-âge et de la Renaissance (Ancienne église)
Chap.le Michel Ange
Rue
Entree
Bonaparte
Gds Prix de Sculpture et Gravure
Salle Anglès
Salle Melpomène (Exposition)
Vestibule
Entrée
Copies de tableaux
Copies
Copies
Quai Malaquais

gnault (after designs by Ernest Coquart); bust of Regnault by *Degeorge*; poetic « Youth » by *Chapu*.

In the N. a staircase leads to the hall giving access in the portion of the school built 1860-1862, by Duban.

On the ground floor, **Salles de Melpomène** : copies of the best painting of the European museums. To the l., Salle de Caylus (« Prix de Rome »). To the r., four rooms (copies of frescos and paintings of the great European museums).

At the first floor, **Galerie d'Exposition**. We return to the first courtyard by the E. gallery of the Cour du Mûrier. Facade of the Château d'Anet; former chapel of Augustine friars, transfomed in museum (Middle Ages and Renaissance). In the *Chapelle de Marguerite de Valois*, plaster casts of the master-pieces of Michael Angelo.

On the *Quai Malaquais*, to the r., *statue of Voltaire*, by Caillé.

FIFTH · DAY

Morning. — *Bibliothèque Nationale.*

Afternoon. — *Bourse, Eglise de la Trinité, Galeries Lafayette, Sacré-Cœur Parc des Buttes-Chaumont.*

Route Plan for the Fifth Day.

Our starting point is at the entrance of the Bibliothèque Nationale, 58 *Rue de Richelieu.*

The **Bibliothèque Nationale** (*public reading-room* : daily Mon. exc., from 1 p. m. to 5 or 6 p. m., on Sun. from 9 a. m. to 4 p. m.; — *Salle des Médailles* : from 9.30 a. m. to 4 p. m., closed from noon to 1.15 p. m.; an admission card is delivered at the « secretariat »; — for the other rooms, apply to the « secrétariat » styled in succession *Bibliothèque du Roi, Bibliothèque Royale,* then

Impériale, is without any doubt, the richest library in the world. The vast building standing on the site of the former XVII c. Hôtel Mazarin (disappeared for the greater part) is modern in its main portions. In addition to the building along the Rue des Petits-Champs (former Hôtel Tabœuf, built in 1635 by P. Lemnet; actual residence of the Administrator); it comprises several other constructions of various times, between the Rue des Petits-Champs the Rue de Richelieu, the Rue Colbert and the Rue Vivienne; fine facade). Along the latter extends a garden beyond which is descried the *Galerie Mazarine*, remain of the constructions built by Mansart; the building standing at the far end of the courtyard (work of Robert de Cotte) dates from the XVIII c., but was remodelled; behind is a new set of buildings. — At the corner of Rue Vivienne and Rue Colbert Study, by *Barrias*. In the Rue Colbert stands the *Institut de Synthèse*.

Bibliothèque Nationale.

The Bibliothèque Nationale has inherited of the libraries of the kings of France since Charles V. After having been housed in various edifices, the Library has been definitively installed in 1721 in the actual buildings, modified and enlarged at several times. During the Revolution, and due to the supression of the religious institutions, numerous valuable collections (founded and preserved in the convents) were added to the original funds, particularly 9,000 m.s.s. vol. brought from the abbey of Saint-Germain-des-Prés.

The Library is enlarging steadily by purchases, gifts, etc. and also by the obligatory invoices of every printed work in France, by the editors.

It comprises actually more than 4 million volumes. Every winter are organized exhibitions of great interest, grouping the main treasures of the funds referring to a special subject.

We enter the *Cour d'honneur* by the main entrance in the Rue Richelieu, opposite the Square de Louvois. Under the doorway, statues of Printing, by *Labatut*, of Calligraphy, by *Coutan*, of the Engraving of Prints, by *Jean Hugues* and of the Engraving of Medals, by *Just Becquet*. The plan of the buildings is engraved on a marble slab on the r.; in the Cour d'Honneur, on the r., entrance to the public.

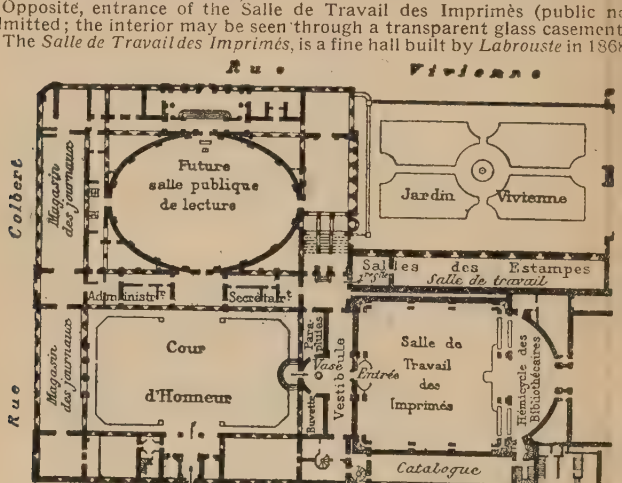
The Library is divided into 4 *departments* : 1. *Printed works*, maps and geographical collections; 2. *Manuscripts*, charters and

diplomas; 3. *Medals*, engraved and antique stones; 4. *Prin*
and *Engravings*.

Ground Floor. — Vestibule. — To the r., sale of fac-similes, picture
post-cards, etc.; in the basement, restaurant. — To the l., vestry (stic
and umbrellas must be deposited). Along the walls, busts of various learne
men, commemorative tablets, etc.

Opposite, entrance of the Salle de Travail des Imprimès (public n
admitted; the interior may be seen through a transparent glass casement

The *Salle de Travail des Imprimés*, is a fine hall built by *Labrouste* in 186



GROUND FLOOR.

one of the first and most remarkable works of this kind; it covers 1,555 s
m. Sixteen iron columns support 9 hard earthenware columns; the wa
paintings are by *A. Desgoffe*. The hall contains 344 seats and people worl
ing there have at their immediate disposal ab. 10,000 vol. (dictionari
and statistics). On the upper galleries are displayed a very small portion
the books. At the far end, hemicycle used by the librarians. Beyond th
hall is to be found the central store room containing ab. a third (more tha
1 million vol.) of the books. The central store-room, with its long iron ga
leries offers a very peculiar aspect : a special authorization is needed t
visit this room.

From the l. end of the vestibule a staircase leads up to the first floo
on the l., door giving access to the offices of the secretary and to the Vest
bule d'Honneur (fine wainscotings; original of the Cicero, by *Houdon*
original plaster of Voltaire, by *Houdon* (the slab contains the heart of Vo
taire). On the r., Salles des Estampes.

SALLES DES ESTAMPES (for adm. see above). — The department des Estampes, created by Colbert, contains some 2,500,000 plates.

Tye *Salle de Travail* (public not admitted) is the former gallery of marbles of Mazarin (ceiling with paintings by Grimaldi); on the walls, plates by Finiguerra, Schœngauer, Durer, Rembrandt, etc. In the office of the Conservator, table and wainscotings by Robert de Cotte.

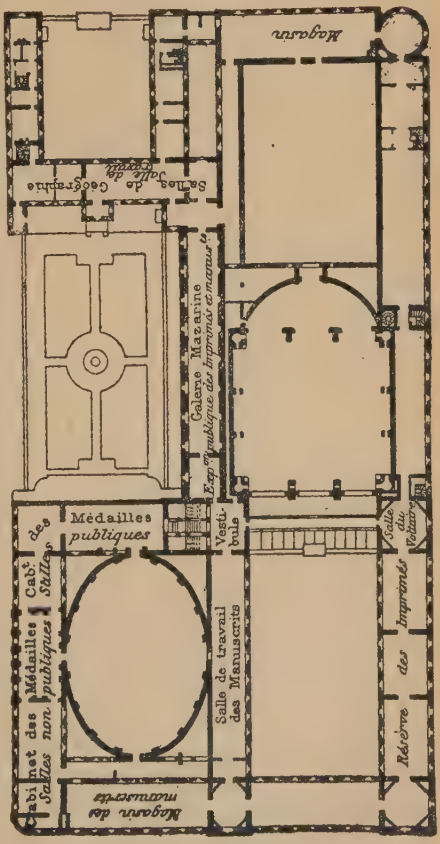
A stone staircase leads up to the first floor.

From the first landing, a staircase leads up to a grate, and beyond opens the door giving access to the Cabinet des Médailles et Antiques.

1st floor. — CABINET DES MÉDAILLES ET ANTIQUES (public admitted on Thur. and Sat.). This section, the origin of which dates back to the XVI c., comprises ab. 400,000 medals, the richest collection of cameos in the world, and numerous other works of art dating back to Antiquity, Middle Ages, Renaissance and modern times.

1ST ROOM. — Flat show-cases : history of the French and foreign medal; cameos (antic and modern); French and foreign jewels and coins.

To the walls; 1st show-case on the l. : Egyptian exhibits (de Caylus collection); 2nd do : bronzes and terracottas (de Caylus collection); 3rd do : bronzes and terracottas (Cdt Ch. Opperman collection), 4th ans 5th do : bronzes ans terracottas (de Janzé collection); 6th do : terracottas and paintings (Froehner collection).



1ST FLOOR.

2ND ROOM. — Central show-case containing the most valuable exhibi of the museum, From l. to r.; ivory pone of *Charlemagne's* chess-game agate *busts of Constantine I* and of *Lucinius the Elder*; solid gold cup known as the **Patère de Rennes* (Bacchus orverhelming Herakles, and meda lions of the Antonines); the Gourdon treasury; gold cup and plate from th IV c.; the largest known **cameo* (*Glorification of Germanicus*), from th Sainte-Chapelle of Paris : the setting has been recontituted by the goldsmit Delafontaine, pupil of David; *old sardonyx vessel* with a setting datin from the Middle Ages; **cup of Chosroes*, king of the Persians (VI c.; gol and crystal); underneath the latter, *Medal of Eucratides*, king of Bactriar **sardony cup* known as the *Coupe des Ptolémées* (mysteries of Ceres an Bacchus); *Sobiesly vase*, in ivory, representing the battle of Wien (1683 Beneath this show-case, smaller ones : cameos (antic and modern).

Wall show-cases, from r. to l. : 1st and 2nd : Greek vases and terra cottas; flat show-case opp. the 1st one; intaglios and French cameos; i front of the window, **throne of king Dagobert*, antic curul chair (Suge added the arms and the back) on which Napoleon stood when distributin crosses of the Légion d'Honneur at Boulogne camp; 3rd wall show-case medieval book bindings; consular dyptichs; 4th do. medieval ivories Persian and Arabien jewellery; flat show-case : objects found in the tom of Childeric I, the father of Clovis; 5th do.; Renaissance bronzes; bust b *Mino da Fiesole*; chiselled silver casket (early XVI c.); *ivories; 6th do. *silver-smith treasure* from the *Temple of Mercur Canetonnensis*, brought t light in 1830 at the Villeret, near Berthouville (Eure); missorium, style *Bouclier d'Annibal* and an other styled *Bouclier de Scipion*; great silve *dish* (Briseis brought back to Achilles); 7th and 8th do. : bronzes and anti terracottas; flat show-case : enamels and modern jewellery.

3RD ROOM or SALLE DE LUYNES, containing the collections bequeathe by the Duc de Luynes (1862). — In the centre, admirable **torso of Venus*, marble of the Hellenistic period; goldsmith ware; weapons and armourie (in the 1st wall show-case on the l. : **sword of Boabdil*, the last Moorish King of Granada); Etruscan and Greek vases; small bronze images, sassa mide cup, ornaments, utensils, amulets, etc. In the flat show-cases, history o the ancient coin at the far end, large show-case supporting three fine medail lers fashioned by Slodtz; on both sides; 2 laqueer *cup-boards* brought from Coromandel; to the l., cup-board fashioned by Cressent for the Duke o Orleans; the bust of the latter, by the same artist, has been placed on thi piece of furniture.

After leaving these rooms (we retrace our steps to the entrance door). w walk down to the 1st landing from which we ascend to the second landing On the r., *Salle de Travail des Manuscrits*; on the l., the *Galerie Mazarin* leads to the *Salles de Géographie*.

SALLE DE TRAVAIL DES MANUSCRITS (the public is not admitted). — The section of the manuscripts comprises the following collections 1. Eastern funds : 27,000 vol.; 2. Greek funds; 5,000 vol.; 3. Latin funds 21,700 vol.; 4, French funds; 60,000 vol.; 5. Various modern language funds; 4,200 vol. Alltogether more than 121,000 m.s.s. volumes, ab 10,000 of which are decorated with coloured miniatures, illustrations, etc

***Galerie Mazarine** (public ou Mon. and Thur.). — It comprises a small room and the famous *gallery*, into which (since 1927) are displayed the great temporary exhibitions (see p. 163).

The gallery, one of the most sumptuous of the XVII c. has been built by *Mansart*, in 1645, for the collections of Cardinal Mazarin; it was decorated by *Romanelli*, of Viterbe (mythological paintings to the vaulting) and by his pupil *Grimaldi* (landscapes in the recesses). It was restored in 1871, and in 1927,

At the end of the Galerie Mazarine, SALLES DE GÉOGRAPHIE (public not admitted), with ceilings by Simon Vonet, and XVIII c. sculptures. The geographical collections, comprising ab. 300,000 French and foreign maps, are a section of the Département des Imprimés. The *Salle de Travail* occupies part of the administrative building, on the 1st floor.

On leaving the Bibliothèque Nationale we may view the Square Louvois, which occupies the site of the former Opera house in front of which was murdered the Duke of Berry (1820). In the centre of the square, the graceful Fontaine Louvois (or de Richelieu) by Visconti the Younger (1844), is adorned with statues representing the Seine, the Loire, the Garonne and the Saône rivers, by Klagmann.

We then proceed by the *rue Colbert* and the *Rue Vivienne* as far as the Place de la Bourse.

The **Bourse** (Stock Exchange), erected between 1808 and 1827 by *Brongnart* and *Labarre* in the style of the Temple of Vespasius, in Rome, had its original plan modified in 1903 by the addition of two wings. The building is surrounded by a peristyl with Corinthian columns, 33 m. high. At the corners of the basement are four seated statues : on the Place side, Consular Justice, by Duret, and Commerce, by Dumont ; on the side of the Rue Notre-Dame-des-Victoires, Agriculture, by Seurre, and Industry, by Pradier.

The hall on the ground floor inside is over 100 ft. long and about 60 ft. wide. In the central part of the ceiling are flat tint paintings by A. de Pujol and Meynier : allegories relating to commerce and industry. At the end of the hall is the *parquet*, with a railed off portion, styled the *corbeille*, where the *agents de change* (stock-brokers) transact their business.

From the Place de la Bourse we proceed by the Rue du 4-Septembre to the Place de l'Opéra; from there, by the Rue Halévy we reach the Galeries Lafayette, the great department-store with its luxurious windows. — We may also (from the Place de la Bourse) take the bus AB (Passy-Bourse) as far as the Opera station.

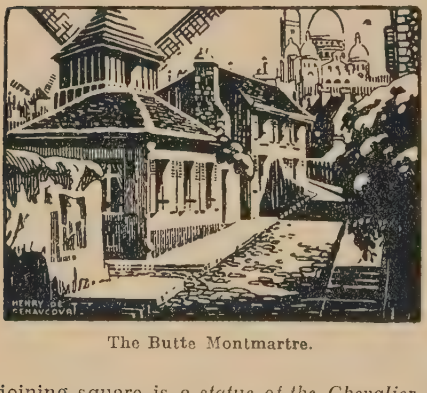
As we leave the *Galeries Lafayette*, we follow the *Rue de la Chaussée-d'Antin* as far as the Place de la Trinité.

The **Eglise de la Trinité**, in the Rue Saint-Lazare, at the end of the Chaussée-d'Antin, was built between 1863 and 1867 by Ballu, somewhat after the Renaissance style, on a terrace overlooking a square containing a basin with three fountains (statues of Faith, Hope and Charity, by Duret and Lequesne). The porch has three arches, surmounted by a graceful story. It is adorned outside with the statues of St. Gregory, St. Hilarius, St. Augustine and St. Athanasius, by *Guillaume*. — In the centre is a large rose-window with 4 groups : Force, by Maillet : Justice, by Cavelier, Prudence, by Crauk, and Temperance, by Carpeaux. The clock-tower, 205 ft. high, is flanked by two lanterns.

Within, the lofty nave has two narrow aisles surmounted with galleries and flanked by chapels; pillars decorated with statues of apostles. — Round the organ loft, paintings by *Jobbé-Duval*, — to the vaulting and

at the tympaum of the four bays, paintings by *Barrias*. — Between th triumphal arch and the main vault, Trinity and Angels; by *Barrias*. — C the r., 1st chapel : Entombment, by *Brisset*. — 3rd do. : St. Genoveva, t *Barrias*; — 4th do. : St. Denis, by *Laugée*; — 6th do. : Presentation in th Temple, Daniel and David, by *E. Lévy*; to the l., Assumption, Isaïe ar Ezechiel, by *Delaunay*; Virgin and Child, marble by *Dubois*; stained gla windows by *Oudinot* and *Nicod*. — On the l. (on the way back), 2nd chape Holy Family, by *Thirion*; — 5th do. : Adam and Eve, Baptism of th Christ, by *Français*.

From the Square de la Trinité we again take the Augusti Vincennes tramwa (in the direction St. Augustin) as f as the **Gare Saint Lazare**. — Her we change into th Montmartre - Boul vard de Grenelle tor omnibus A Q. (the direction of Mon martre), and alig at the *Square S Pierre*. We then tak the cable-railwa from the Place S Pierre which brin us up to the R Lamarck, opposi the Basilique du S cré-Cœur. In the a joining square is a *statue of the Chevalier de la Barre*, by Bloc



The Butte Montmartre.

The **Basilique du Sacré-Cœur**, 100 m. long, 50 m. wi Romano-Byzantine in style, has a dome 196 ft. high and a can panile, 308 ft. high, the work of Lucien Magne.

At the facade : 2 bas-reliefs, Jesus and the Samaritan, *Houdain*, and Magdalena paying a visit to Simon, by *Louis No* 3 other bas-reliefs at the tympanums : Christ on the Cross, *Barrias* and Moses by *Fagel*; Incredulity of St Thomas, *H. Lefebvre*. Above the main porch, statue of the Sacred Hea by *Michel*; equestrian statues of St. Louis and of Joan of Ar by *Lefebvre*. Three fine bronze doors, adorned with scenes of t Holy Book, give access to the inside.

The interior is remarkable for the wealth of its decoration, stained-gl windows, mosaics and marbles. — On the r., facing the aisle, Chapelle l'Armée : *statue of Joan of Arc*, by Fagel. — In the S. aisle, on the l., la statue of the Blessed Heart, by Bénet. — In the 1st choir chapel, on the is the monument of the journalist *Louis Veuillot* (the nun is a portrait Veuillot's daughter), by Fagel — fine crypt, in the centre, Chapelle des Mo with *statues*, on either side of the entrance, of *Cardinal Guibert*, by N and *Cardinal Richard*, by Lefebvre.

Dome (adm. 2 fr.; ev. 30 min.; 139 steps; visit under guidance). We ascend to a first platform where we find the custodian, who shows visitors round. From the 2nd GALERIE, we can survey the interior of the building. — From the GALERIE EXTÉRIEURE, and from the lantern, a magnificent view can be enjoyed over Paris and its environs, extending, on clear days, some 50 miles. By clear weather, the guide indicate the main monuments raising above, the countless roofs of the great city.

The **bell-tower** contains the *Savoyarde*, thus styled because it was presented by four dioceses of Savoy; it is one of the largest bells in the world (weight : 17,735 kg.).

The Sacré-Cœur.

The building of this church was decreted in 1874 by the National Assembly; it was commenced in 1876 under the supervision of Daumet, after the plans of Abadie. It stands on 83 concrete columns reunited by arches.

L. of the Sacré-Cœur is a water tank containing 11,000 cubic m. (apply to custodian).

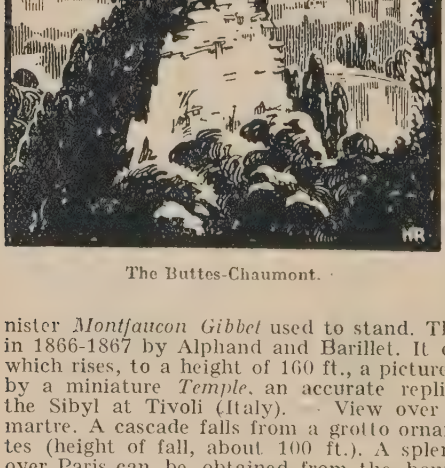
Behind the reservoir is the old Church of **Saint Pierre-de-Montmartre** (entrance : Rue du Mont-Cenis), one of the most interesting building regarding the Gothic origins. Remain of an old Benedictine couvent, founded by Louis VI, the church was built from 1137 to 1147 (restored in 1905); the facade dates from the XVIII c.

Interior. — Against the front wall, 2 antic columns with capitals considered as Merovingian, as well as the small capitals of the triforium; very interesting arched vaulting at the crossbar; XII c. apse; XV c. vaulting above the nave.

Behind the church, on the l., lies an old cemetery with a *calvary*, which is said to have been brought from the old convent of the Mont-Valerien. — Tombstone of the famous seaman *Bougainville* (1729-1811); apply to custodian for the visit of the cemetery.

We walk down eastwards the *rue André-del-Sarto*, as far as the *Rue de Clignancourt*. Note the great Dufayel department stores (« Palais de la Nouveauté »); at the pediment, statues and groups by *Falguière* and *Dalou*.

On the Boulevard Barbès we take the underground railway (*Barbès-Rochechouart* station; direction Gambetta). — We step out at Jean-Jaurès station; correspondance (direction Pré-Saint-Gervais) with the line 7 which we take as far as the Buttes-Chaumont station. — From the Jean-Jaurès station, we might also, by the *Rue Secrétan*, walk as far as the Parc des Buttes-Chaumont, the entrance to which is in the Rue Manin.



The Buttes-Chaumont.

The **Parc des Buttes-Chaumont** (over 60 acres), in the N. E. quarter of Paris, was laid out on the site of various plaster quarries between La Villette and Belleville, at a height of from 270 ft. to 330 ft., near the spot where the gibbet-minister *Montfaucon Gibbet* used to stand. The park was laid out in 1866-1867 by Alphand and Barillet. It contains a lake, from which rises, to a height of 160 ft., a picturesque island crowned by a miniature *Temple*, an accurate replica of the Temple of the Sibyl at Tivoli (Italy). View over St-Denis and Montmartre. A cascade falls from a grotto ornamented with stalactites (height of fall, about 100 ft.). A splendid panoramic view over Paris can be obtained from the boundary railings above and behind the grotto.

Several bronze statues are displayed into the grounds; *Rescuing* by Roland (opp. the Armand Carrel gate); on the r., side of the Rue Manin, *Passing the River* by Cam. Lefèvre; *Egality*, by Captier (near the Fessart gate); *Ware Wolf* by Hiollin, near the brick bridge; *The Pirate*, by Ogé, on the lake bridge; in the island : *Eagle-Hunter*, by Desca; near the Bolivar Gate, *statue of Marat*, by Jean Baffier.

In the park are several restaurants (*Pavillon du Lac*, on the r. when entering the grounds by the Armand-Carrel gate; *Pavillon du Chemin de Fer*, near the Porte de la Villette; *Pavillon Puebla*,

blu, near the Bolivar gate); a band-stand, an obelisk-indicator.

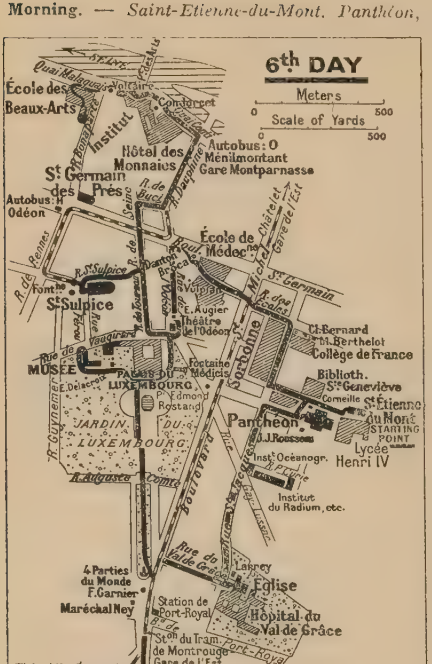
Along the Rue Manin, skirting one side of the Park, is the *Place Armand-Carrel*, with the *statue of Jean Macé*.

We leave the park by the Armand-Carrel Gate (Mairie of the 19th arrond.). — We take the motor-bus « Buttes-Chaumont — Gare des Invalides » as far as the Grands Boulevards.

SIXTH DAY

Morning. — *Saint-Etienne-du-Mont. Panthéon, Val-de-Grâce, Observato Jardin du Luxembou Musée du Luxembou Petit Luxembourg, I lais du Luxembourg Sénat, Odéon.*

Afternoon. — *Hôtel Monnaies, Institu Saint - Germain - de Prés, Saint - Sulpi Sorbonne, Collège France, Ecole de M decine.*



Route Plan for the Sixth Day.

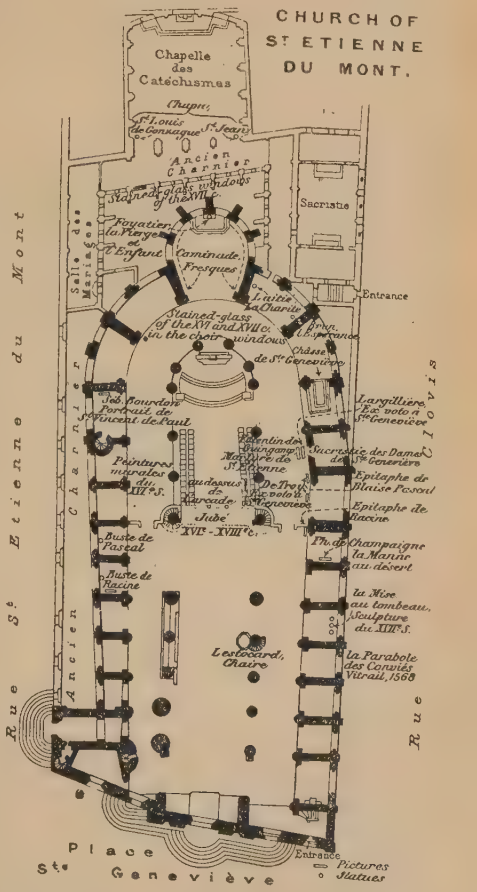
Behind the Pa theon, at the corn of the Rue Clovis ar the Lycée Henri I stands on the Pla Sainte-Geneviève t **Eglise Saint-Etie ne-du-Mont**, one the most interesti churches in Paris, ar the only one in th city which has ke its jube.

The first buildi dates back to t XIII c.; it was rebu in 1491, Gothic ec fice of the XVI Saint - Etienne - d Mont is a proof the persisting influe ce of the styles p vious to the Rena sance. — The tow is from the XIV c.

The XVII c. doo way is decorated wi fine sculptures; to t pediment, Resurre tion, by *Debray*; in the two lateral recesses, Saint Etienne a Sainte Geneviève, by *Hébert*; at the tympanum of the main c trance, Lapidation of Saint Etienne, by *Thomas*.

In the interior veryhigh pillars supporting in their middle a small gallery which runs round the nave and the choir; fine ribs to the vaulting, with large key-stones, the most remarkable of which (crossbar above the jube) is protuding ab. 3 m. 50.

At the entrance of the nave, marble slab with inscript commemorating the site on which was killed Mgr. Sibour, archbishop of Paris, on March 3, 1857, by the dismissed priest Verger. — *Stained glass windows*, work of reputed artists from the XVI c. to the end of the XVII c. — L. aisle; 7th Chapel; The Manna, by *Ph. de Champaigne*. — Deambulatory; 1st Chapel, styled Chapelle de Ste Geneviève; reliquary of St Genoveva; epitaphs of *Pascal* and of *Racine* (by Boileau); 22 beautiful stained glass windows (XVI^{e}-XVII c.; the most ancient are those decorating the apse); note to the W. rose-window, the Christ sitting on a Delphin, God the Father, angels and bishops. — The glass-masters *Robert* and *Nicolas Pinaigries*, *Claude Monnier*, *Michu*, *François Periez* have devoted their time to these works of art. — L. and r. of the entrance to the apsidal chapel, commemorative inscripts referring to the transfer of the remains of Pascal and Racine. — In front of the choir is a jube (XVI c.), by Pierre Biard; it is a masterpiece of architectural and sculptural work.



XVII c. organ-case; in the l. aisle, 2nd chapel (on the way back) : Dea of Saint-Louis, by *Fragonard*; bust of Pascal (bronze); — 3rd chapel : bu of Racine (bronze).

The square tower (styled *Tour de Clovis*) which may be see on the r., in the courtyard of the Lycée Henri IV, is a vestige the Abbaye Sainte-Geneviève, dating back to the origin of th part of the city.

Leaving the church, we presently cross the Place Sainte-Gen vière. — On the stands the **Bibli thèque Sainte-G nevière** (open dai from 10 a. m. noon, from 1 p. to 4 p. m. and fro 6 p. m. to 10 p. m housed in the edifi built by *Labrous* in 1850. The orig of this library dat back to the famo abbey of Genovefi friars, and this i portant library ran second in Paris aft the Bibliothèque N tionale. — On the the Panthéon a the statue of P. Co neille, by *Allouar* — Opposite exten the Place du Pa théon on which stands the **Faculté de Droit**. — On the stands the *Mairie du V^e^ arrondissement* and the statue J.-J. Rousseau, by *Berthet*.

Saint-Étienne-du-Mont.

The **Panthéon** (open daily, Mon. exc., from 10 a. m. to 4 5 p. m. — Adm. 2 fr.; free on Sun. and hol., and ev. Thur. afte noon), the former Eglise Sainte-Geneviève, commenced in 17 after the plans of Soufflot, was devoted by the Constitua Assembly to the memory of Great Men. Stately building in t shape of a Greek cross; it is 110 m. long and 82 m. large. — T peristyle is surmounted by a triangular pediment, supported 22 fluted columns. The bas-relief on the pediment is a maste piece of David d'Angers : The Motherland, between Liberty a History, distributing Crowns of Glory to Great Men, with t inscription : *Aux grands hommes, la Patrie reconnaissante.*

Among the carved figures we note those of Malesherbes, Mir beau, Monge, Fénelon, Carnot, Laplace, Cuvier, La Fayette; the l., group of warriors headed by Bonaparte.

L. and r. of the main entrance, marble groups (St Genoveva and Attila; Baptism of Clovis) by Maindron.

Above the centre of the edifice is a majestic dome, 270 ft. high, surmounted by a lantern (magnificent view).

Interior. — On the r. of the central doorway, St. Denis, by *Perrault*; on the l.; St Remi, by *Cavelier*.

Right Aisle. — Preaching of St. Denis, painting by *Galand*. — Scenes of the life of St. Genoveva, a fresco by *Puvis de Chavannes*.

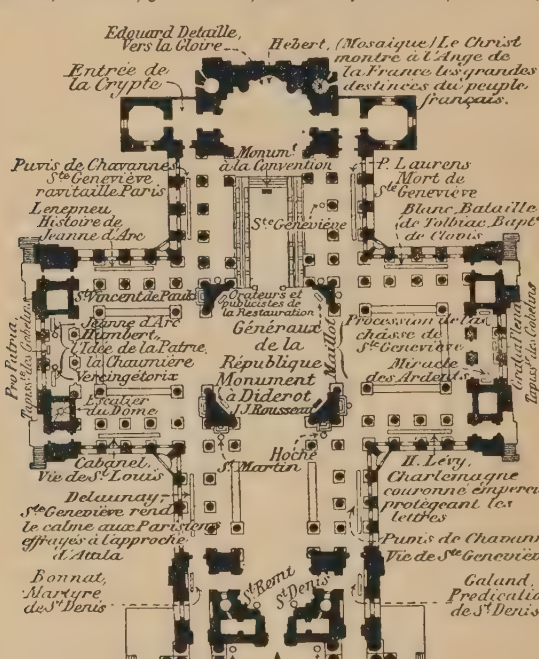
Right Transept. — Against the pillar of the cupola, St. Germain and St. Genoveva, a group by *Chapu*. R. side : Charlemagne protecting Litterature, by *H. Lévy*. — End wall, on the r. : Miracle of the Fiery Furnace on the l. : Procession of the Reliquary of St. Genoveva, by *Maillot*. — Gobelins Tapestries. — Monument to the unknown heroes died for France, by *Landowsky*. — L. side : Battle of Tolbiac; Baptism of Clovis, frescoes by *Blanc*.

Dome; 2nd cupola : a fresco by *Gros*, The Apotheosis of St. Genoveva. On the pendentives are paintings by Carvalho, from the designs of Gérard : allegories relating to the First Empire, S.-W. corner, Monument of the centenary of J.-J. Rousseau (1912), by *Bartholomé*; to the 2nd pillar of the r., monument to the generals of the Revolution, N.-E. corner, monument to the orators and public writers of the Restoration, by *Marqueste*; in the other two corners, tablets bearing the names of the citizens who died in defence of Liberty, July 27th, 28th, 29th 1830.

Saint-Étienne-du-Mont et le Panthéon.

Choir : at the top of the steps. Monumental Group to the glory of the Convention Nationale, by *F. Sicard*. — R. side : St. Bernard, by *Jouffroy*; Death of St. Genoveva, a fresco by *J. P. Laurens*; St. Genoveva, by *Guillaume*. — In the apse, To Glory, by *Ed. Detaille*, and on the vault : Christ showing the Angel of France the great destiny of her People, a mosaïc from the designs of *Hébert*. In the far l. corner is the entrance to the crypt. — Left side : Scenes from the life of St. Genoveva, by *Puvis de Chavannes*. To the pillar, Mirabeau, by *Injalbert*. In the back, on the l. (next to St. Genoveva), the names of the French writers dead during the Great War; — on our way back, opp. Mirabeau, tablet in memory of Guynemer.

Left Transept. R. side : History of Joan of Arc, fresco by *Lenepv*
— End wall, *frescoes* by *Humbert* : The Idea of Country, Plenty, the C
tage, the Plague. Gobelins tapestries : To Unknown Artists, statuary
Landowski ; on the r., Joan of Arc, a statue by *Allouard* ; on the l., Verc


Edouard Detaille, Vers la Gloire
Hebert, (Mosaique) Le Christ montre à l'Ange de la France les grandes destinées du peuple français.
Entrée de la Crypte
Monum.t à la Convention
Puvis de Chavannes Ste Geneviève ravitaille Paris
P. Laurens Mort de Ste Geneviève
Lenepveu Histoire de Jeanne d'Arc
Ste Geneviève
Blanc Bataille de Tolbiac Bapte de Clovis
St Vincent de Paul
Orateurs et publicistes de la Restauration
Pro Patria, Tapis des Gobelins
Jeanne d'Arc Rembert, Idée de la Patrie, la Chaumière Veneingetorix
Généraux de la République
Maillol
Procession de la Châsse de Ste Geneviève
Miracle des Ardents
Cardinal Tapis des Gobelins
Peintre du Dôme
Monument à Diderot J.J Rousseau
Hoche
St Martin
Cabanel, Vie de St Louis
H. Lévy, Charlemagne couronne Empereur protegeant les lettres
Delaunay, Ste Geneviève rend le calme aux Parisiens effrayés à l'approche d'Attila
Puvis de Chavannes Vie de Ste Geneviève
Bonnat, Martyre de St Denis
St Rémi
St Denis
Galand, Predication de St Denis
Attila et Ste Geneviève
Baptême de Clovis
Entrée
Légende
Tableaux
Statues

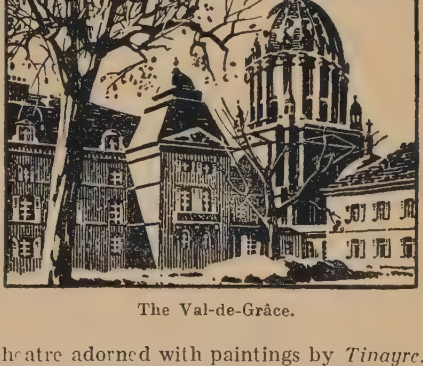
PLAN OF THE PANTHÉON

gétorix, a bronze by *Ségoffin*. — On the r. is the door of the stairc
leading to the dome. — L. side : Life of St. Louis, by *Cabanel*.

L. Aisle. — St. Genoveva bringing Peace to the Parisians, by *Delaun*
Martyrdom of St. Denis, by *Bonnat*.

Crypt (The descent is made by a staircase in the l. corner at the
of the building; visitors admitted every half-hour and conducted b

custodian), divided into several galleries. — In front of the entrance door, a small structure in which on Nov. 11, 1920, the 2nd anniversary of the Armistice, was deposited the heart of Gambetta, brought in great pomp from the Maison des Jardies to the Panthéon. — On the r. *Tomb of Jean-Jacques Rousseau*. — On the l., *Tomb of Voltaire*, with his statue, by Houdon, close by; opp., *Tomb of Soufflot*. — Between the 4 central pillars, curious echo. — Galerie des Couronnes, adorned with wreaths used at the funeral of Sadi Carnot : 1st vault : Tomb of *Lannes*; 2nd do : Tombs of *Lazare Carnot* and of his grandson *Sadi Carnot*, Président of the Republic, murdered in Lyons in 1894, *Marceau*, *La Tour d'Auvergne*, *Baudin*, 3rd do : Tombs of *Victor Hugo* and *Emile Zola*; 4th do : Tombs of *Berthelot* and of *Mme Berthelot*; 5th do : tomb of *Jaurès*. — Other vaults contain the tombs of various high dignitaries of the First Empire.



The Val-de-Grâce.

On leaving the Panthéon, we proceed through the *Rue Soufflot*, and we take on the l. the *Rue Saint-Jacques*. At the corner of the *Rue Pierre-Curie* and the *Rue Gay-Lussac* stands the **Institut Océanographique** (*Nénot*, arch.), founded by the Prince of Monaco : great amphitheatre adorned with paintings by *Tinayre*. Next, **Institut de Physique du Globe**. In the Rue Pierre-Curie : **Institut du Radium, Institut de Chimie, Institut Henri Poincaré, Institut de Biologie**. — Fronting the Rue Gay-Lussac, **Institut d'Etudes Hispaniques**. — We follow the *Rue Saint-Jacques* as far as No 277 : there stands the **Eglise du Val-de-Grâce**, erected by Ann of Austria as a result of her gratitude towards God for the birth of Louis XIV.

The **Val-de-Grâce**, the church of which was built 1645-1665 by F. Mansart, Ch. Le Mercier, P. Le Muet, G. Leduc and Duval, is an old abbey turned by Napoleon I into a *military hospital*. In the courtyard, bronze statue of the surgeon *Larrey*, by David d'Angers. On the r., school of military surgeons; the entrance is on the r. in the courtyard. — Facade of the church : two superposed Corinthian orders; graceful dome, flanked with four bell-turrets and crowned by a lantern, surmounted by a globe and a Latin cross, all gilt.

In the interior : cupola supported by 4 large arches and 4 pendentifs, adorned with a great painting, by *Mignard*, and with sculptures, by *Auguier*. — On the r. of the choir, painting by *Ch. Perrin* (Ann of Austria);

chapels adorned with sculptures; great-altar (reproduction of that b Bernin, in St Peter, Roma) with twisted marble columns with gilt bron ornaments; tomb of Henriette de France, daughter of Henri IV and wi of Charles I, king of England; in the old oratory, behind the great-alt (entr. on the r.; apply to the verger), fresco by *Ph. de Champaigne* (t Communion).

To the Val-de-Grâce hospital have been added a milita medical school and the *Musée du Service de Santé* (five section two of them are open to the public : sanitary material and hist rical museum).

As we leave the Val-de-Grâce, we take just in front of as t Rue du Val-de-Grâce, ending in the Boulevard Saint-Miche we follow the latter on the l. and we cross the Boulevard de Por Royal (at no. 119, *Hôpital de la Maternité*, the old buildings which formerly belong to the famous monastery of Port-Roya where came to birth the Jansenism). — At the intersection the *Avenue de l'Observatoire* with the *Rue Denfert-Rochereau* stan the monument to Théophile Roussel, political man, doctor an philantropist, by *Champeil*. — At the end of the Avenue stan the Observatory. In the gardens, statue of Le Verrier, by Chap

The **Observatoire**, the erection of which (1667-1672) w ordered by Louis IV after the plans of *Claude Perrault*, w enlarged on several occasions; visitors are admitted one day eve month (1 st. Sat. at 2 p. m.), with a special permit of the manage The dome on the l. has a diameter of 13 m. It is all copper a may be turned in every direction needed by the great telesco contained within.

The four facades front the four cardinal points; the observ tory is the most important astronomical establishment in t environs of Paris, together with that of Meudon, which is a depe dancy of it. It is the seat of the International Time office, a assumes the responsability of sending the exact time by wirele

On the 1st floor, drawing-room and museum of old instruments; statu of Cassini and Laplace. — In the rotunda, prisms which were used in t famous optical experiences of French and of Arago; fine clock, by *Caffie* present of Louis XIV; celestial sphere from 1695, etc. — The meridio line of Paris is marked on the pavement in the room on the 2nd floor. On the platform of the main building is to be seen a well which was us in experiences referring to the falling laws and to the famous experier made by Foucault (rotation of the earth).

In the E. wing, the meridional room contains the meridian of Secréta Eichens, established by *Le Verrier*.

S. of the Observatory lies the *Parc Montsouris* lined by t Boulevard Jourdan and the buildings of the *Cité Universita* (from 1923 onwards), provided for French and foreign studen

From the Observatory we retrace our steps to the Carrefo de l'Observatoire. — In the centre, monument to the explorat F. Garnier, by *Puech*. On the r. the Bal Bullier and the railro station « Port-Royal » (line to Sceaux). On the l., statue of Marsh Ney, by *Rude*, almost on the spot where he was shot. In t

Avenue de l'Observatoire, Fontaine de l'Observatoire, by *Davioud* (1875), surrounding a masterpiece of sculpture by *Carpeaux* : the Four Parts of the World. All the central portion of the Avenue is occupied by a public garden, the flower-plots of which are adorned by marble groups representing : the Night, by *Gumery*; the Evening, by *Crank*; Noon, by *Perrault*; Morning, by *Jouffroy*. — The l. side of the Avenue is lined by the *Clinique d'Accouchement*, the *Ecole de Pharmacie*, the *Ecole Coloniale*, the *Institut d'Art et d'Archéologie*.

The Luxembourg Gardens.

We cross the *Rue Auguste-Comte*, into which stands (on the l.) the *Lycée Montaigne* and we enter the Luxembourg gardens (fine general view over the gardens and the Palais du Sénat).

The **Jardin du Luxembourg** (37 1/2 acres), is the only garden of Paris in the Renaissance style and is due to S. de Brosse; it was reduced by more than one third in 1867. The gardens comprises shady banked up terraces surrounded by balustrades with ornamental vases; gardens laid out after the English fashion; numerous flower beds, chestnut avenues, etc.

We follow the central alley, then we proceed along the E. terrace (on the r.) were stand several statues of illustrious women. — In the adjoining quincunxes, monuments to Gustave Flaubert (1821-1880), after *Clesinger*, and to Lecomte de Lisle, by *D. Puech*; statue of George Sand, by *Sicard*; bandstand. — Before stepping down the flight of steps at the end of the terrace, note the fine perspective view over the Panthéon. On the r. of the steps, we note the fine **Fontaine de Médicis**, built by *S. de Brosse* (in the central niche, *Polyphemus* about to crash *Acis and Galatea*, by Ottin). On the l., in the flower-beds along the Palace, various statues of women and a Flute Player; on the r. the Family of Adam, by *Garraud*, and near the far end of the avenue, the Monument to Banville, by *Roulleau*, and to Henry Mürger, by *Bouillon*.

From there, we pass in front of the façade of the Palais du Sénat overlooking the gardens; in the grounds, statue of Bailly, and the Gladiator Borghese; we turn round the water piece; in the S., monument, by *Dalou*, to Scheurer-Kestner, former Président du Sénat and last representative deputy of Alsace-Lorraine

1. Flute Player. — 2. Statue — a Man. — 3. Draped Women, y. 4. Dancers. — 5. Adam's Famile. — 6 Monument to Th. de Banville. — 7. Monument to Henri Mürger — 8. Ste. Bathilde. — 9. Bertha of Bertrade. — 10. Mathilde, Queen of France. — 11. Ste. Geneviève. — 12. Mary Stuart. — 13. Jeanne d'Albret. — 14. Clémence Isaure. — 15. Mlle de Montpensier. — 16. Louise de Savoie. — 17. Marguerite d'Anjou. — 18. Boy carrying a little girl. — 19. Monument to Scheurer Kestner. — 20. Draped Woman holding a crown. — 21. Vulcan. — 22. Calliope. — 23. Marius amid the ruins of Carthage. — 24. David. — 25. Minerva. — 26. Draped Woman. — 27. Amphitrite. — 28. Draped Woman holding a cro — 29. Venus leav the Bath. — 30. Gr of Children supp ing a Bowl. — Ste. Clotilde. — Marguerite de Prow ce. — 33 Anne Bretagne. — 34. ne d'Autriche. — Blanche de Casti — 36. Anne de Be jeu. — 37. Valent de Milan. — 38. M guerite de Valois. 39. Marie de Médi — 40. Laure de Nov — 41. Spring and Stree — 42. Family Joys. — J. S. Bailly

after 1871; Diana with the Deer. We ascend the W. terrace, adorned as the E. one, by statues of illustrious women; we pass by the statue of Le Play, by *Allar* and we make our way through the nursery-garden occupying the S. and S.-W. part of the garden; — note in the grounds the monument to Ferdinand Fabre, by *Marqueste*, the Wrestlers, the statue of Watteau, the Happiness of the Family; along the plots lining the Rue Guynemer we see several monuments : to Sainte-Beuve, by *D. Puech*; to Chopin, by *Boucher*; to Massenet, by *Verlet* and *Gasq*; to Gabriel Vicaire, by *Injalbert*; to Verlaine, by *Niederhausern*; at the N. end fine copy of the Venus of Medicis, erected upon fragments brought from the ruins of the Tuileries.

The Fontaine de Médicis.

The quincunxes on this side (Punch and Judy show, café, rain-shelters) are traversed by a broad central avenue. On the r., nearest the Rue de Vaugirard, under the fine plane-trees along the railed-off garden of the Petit-Luxembourg, stands the *Monument to Eugène Delacroix*, by *Dalou*, the most remarkable work in the garden. — We pass along the buildings of the Museum, and we go out by the gate fronting the Rue de Vaugirard. We turn to the r. in this street.

Musée du Luxembourg.

(Daily, Mon. exc., form 10 a. m. to 4 p. m. in winter, 5 p. m. in summer. Adm. 2 fr.; free on Sun. afternoon). — This museum is devoted to the productions of contemporary artists acquired by the State. It is installed in the former orangery of the gardens, which has been enlarged.

The works of foreign artists are exhibited in the Salle du Jeu de Paume, Tuileries Gardens.

On the pediment of the building, France rewarding the Arts by *Crauk*. — On the r., Orpheus and Cerberus, a bronze by *Peinte* on the l., Judith, a bonze by *Aizelin*. — In the fore-court, several sculptures among which, on the r., *Gasq*, Hero and Leander; *Roger-Bloche*, Cold; *Rivière*, the Two Griefs; — on the l., *E. Dubois*, Pardon; *Quillivic*, Bretonne; *Lefebvre*, Blind Youths. — Near the entrance, the Sculptor and the Architect, great bronze statue by *Bouchard*.

Galerie de Sculpture. — On the walls, beautiful Gobelins tapestries (series styled « des maisons royales »). — In the vestibule; The History of Water, in glass paste, by *Cros*; *Allar*, Souvenir of the Abruzzes; *Fr. Masseau*, bust of young man.

In the great gallery, the sculptures are displayed on six ranks; the first one backing the r. wall and the sixth one the l. wall.

1st rank : *Dampt*, Ram head; *Vallette*, bust of man; *Allar*, Alcest dying; **Ch. Despiau*, Paulette; *J. Contan*, Eros; *J. Desbois*, Sisyphe (wood); *Guénot*, Young Woman and Child; *Aizelin*, Agar and Ismaël; *Lejeune*, Young man; *Saint-Marceaux*, Genius keeping the secret of the sepulture; *Ségoffin*, bust of Ziem; *Greber*, Narcissus; *Puech*, Mermaid; *Dampt*, The Kiss of the Grandmother; *Verlet*, The prodigal Daughter; *Bartholomé*, Mme B.; *Bloch*, bust of Mr. Lunois; *Carlier*, Gilliat attacked by the poulp.

2nd rank (from the and to the entrance); show-case with masks and statuettes by *Saint-Marceaux*, *Poupelet*, etc.; *Sicard*, Œdipe; show-case with medals; *Azonson*, Salomé; **Pompon*, Bear; show-case with tablets; *Bitter*, Diana.

3rd rank (starting to the entr.) : *Marqueste*, Capid; *Peynot*, Pro Patria; *Boucher*, Rest; **J. Bernard*, Water carrier; **Rodin*, The Brazen Age; *Gardet* Pantheres; *Bourgoin*, The Child with the Pigeon; *Desbois*, Leda; *Idrac*, Salambô; *Rodin*, Puvis de Chavannes.

4th rank (as we return) : *Rodin*, Dalou; *Marqueste*, Galatea; *Poisson*, Claude; *Dagonet*, Eva; *Dampt*, St John; *Desbois*, the Spring; *Rodin*, St John Baptiste; **G. Bernard*, Woman and Child; *Vernhes*, On the Road; *Carlès*, Abel; **Maillot*, Torso of woman.

5th and 6th ranks (from the entrance) : *Hugues*, Œdipe at Colonus; *Halou*, The Dressing; *Landowski*, The Hero; *Bourdelle*, Penelopa; *Marqueste*, Persens; *Carlès*, Youth; **Bourdelle*, Beethoven; *Bloch*, Martyrdom; *Bourdelle*, Herakles (head); *Bacqué*, Woman making up; *Boucher*, F. Angelico; *Blondat*, Love; *Bouchard*, Mr. Caillaux. — Show case with medals of *Roty*. — *Gaudissard*, Spring; *Bartholomé*, Grief.

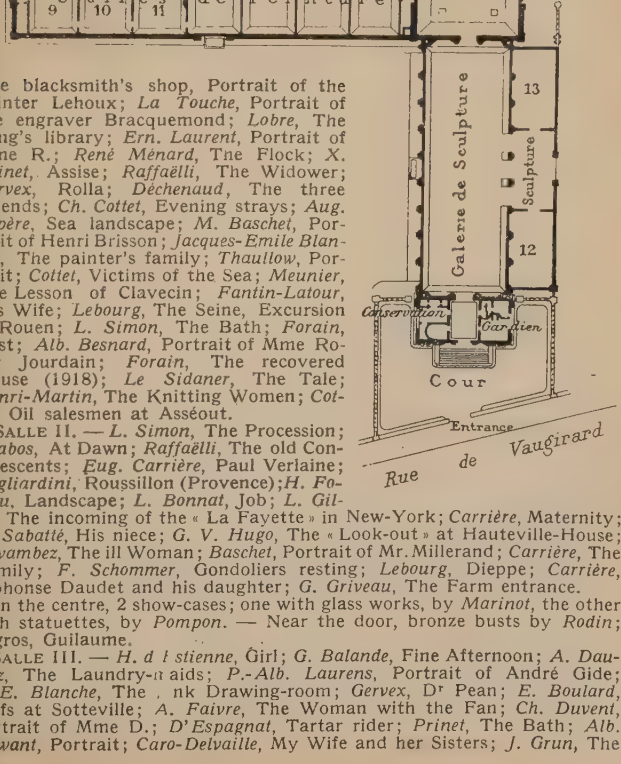
Show-case in the back; statuettes by *Cormier*, *Rivière*, *Desbois*; ceramics, etc., Bronze by *Bouchard*, The Docker.

In the middle of the gallery, on the r., opens a small vestibule which may be viewed just at present, or when leaving the room XI on our way to the rooms XII and XIII (p. 185). — Sculptures : *Maillard*, Bust; Paul Hervieu; *Despiau*, Bust; *Girault*, Bust of a girl; show-case containing several exhibits (ceramics, statuettes, metal works, etc.), by *Levillain*, *Delaherche*, *Navellier*, *Bigot*, *Anna Bass*, *de Vallombreuse*, *Larche*, *Marque*, *Rivière*; — sculptures : *Injalbert*, Cardinal de Cabrières; *Philippe Besnard*, Bust of Mr. Albert Besnard; — show-case with Sèvres ceramics and ceramics by *Chaplet*, *Cazin*, *Bardey*, *Méthey*, *Desbois*; — sculptures : *Blondat*, Offering; *Carlès*, Portrait of Max Barthou; *Lenoir*, Little girl; *Cormier*, Danaide; *Barrias*, Nature unveiling; *Marcel*, Old woman.

Salles de peinture. — 13 rooms altogether. We start on the r. in every room.

Salles I-IV indicate the transition between yesterday and today painting; there are some canvasses of the former Luxembourg.

SALLE I. — In the centre, **Bourdelle*, Herakles archer (gilt bronze); *Dardé*, Eternal Grief; 2 show-cases with miniatures. Busts of Degas and Monet, by *Paulin*, of Bonnat and Harpignies, by *Segoffin*; — *Cormon*,



The blacksmith's shop, Portrait of the painter Lehoux; *La Touche*, Portrait of the engraver Bracquemond; *Lobre*, The King's library; *Ern. Laurent*, Portrait of Mme R.; *René Ménard*, The Flock; *X. Prinet*, Assise; *Raffaëlli*, The Widower; *Gervex*, Rolla; *Déchenaud*, The three Friends; *Ch. Cottet*, Evening strays; *Aug. Lepère*, Sea landscape; *M. Baschet*, Portrait of Henri Brisson; *Jacques-Emile Blanche*, The painter's family; *Thaullow*, Portrait; *Cottet*, Victims of the Sea; *Meunier*, The Lesson of Clavecin; *Fantin-Latour*, His Wife; *Lebourg*, The Seine, Excursion in Rouen; *L. Simon*, The Bath; *Forain*, Rest; *Alb. Besnard*, Portrait of Mme Roger Jourdain; *Forain*, The recovered House (1918); *Le Sidaner*, The Tale; *Henri-Martin*, The Knitting Women; *Cottet*, Oil salesmen at Asséout.

SALLE II. — *L. Simon*, The Procession; *Chabos*, At Dawn; *Raffaëlli*, The old Convalescents; *Eug. Carrière*, Paul Verlaine; *Gagliardini*, Roussillon (Provence); *H. Fareau*, Landscape; *L. Bonnat*, Job; *L. Gillot*, The incoming of the « La Fayette » in New-York; *Carrière*, Maternity; *F. Sabatté*, His niece; *G. V. Hugo*, The « Look-out » at Hauteville-House; *Devambez*, The ill Woman; *Baschet*, Portrait of Mr. Millerand; *Carrière*, The Family; *F. Schommer*, Gondoliers resting; *Lebourg*, Dieppe; *Carrière*, Alphonse Daudet and his daughter; *G. Griveau*, The Farm entrance.

In the centre, 2 show-cases; one with glass works, by *Marinot*, the other with statuettes, by *Pompon*. — Near the door, bronze busts by *Rodin*; Legros, Guilaume.

SALLE III. — *H. d l stienne*, Girl; *G. Balande*, Fine Afternoon; *A. Dauchez*, The Laundry-maids; *P.-Alb. Laurens*, Portrait of André Gide; *G.-E. Blanche*, The nk Drawing-room; *Gervex*, Dr Pean; *E. Boulard*, Cliffs at Sotteville; *A. Faivre*, The Woman with the Fan; *Ch. Duvent*, Portrait of Mme D.; *D'Espagnat*, Tartar rider; *Prinet*, The Bath; *Alb. Dawant*, Portrait; *Caro-Delvaille*, My Wife and her Sisters; *J. Grun*, The

Cockatoo; *Friant*, All-Saints day; *M. Bompard*, Prayer to the Madon
Lévy-Dhurmer, Portrait of Rodenbach (Bruges the Dead); *J.-G. Goulina*
The Porte de Renoir, at Cagnes; *H.-D. Etcheverry*, Pink portrait. — I
the centre, 2 show-cases, one with ceramics and statuettes by *Bigo*
Decœur, *Chaplet*, etc., the other one with glass works (*Decorchemon*
Dammouse, etc.).

SALLE IV. — *J. Cayron*, Portrait of a Woman; *M. Eliot*, The Sacrec
Heart; *J.-J. Lemordant*, Sketch for the ceiling of the Rennes theatre
E. Laurent, Flowers; *A. Smith*, Interior; *Lebourg*, The Ecluse de la Mor
naie; *H. Gervex*, Portrait of Mme Valtesse de la Bigne; *P. Mathey*, Portra
of his Father; *L. Delachaux*, The Hosier; *Cl.-H. Dufau*, Antumn; *H. Mori*
set, Reading; *Alb. Besnard*, Algiers harbour at down; *Carrière*, the artist
portrait; **A. Besnard*, Woman warming herself; *E. Aman-Jean*, Gi
with the Dog; *Besnard*, Fruit sellers at Madura, After the dance, Depa
ture for a fishing-party, Between two rays; *Forain*, At the Bar; *Amar*
Jean, Mgr Péchenard; *T. Klingsor*, The Fiddle; *H. de Beaumont*, Re
Dining-room; *A. Lebourg*, A. Herblay. — 2 show-cases : on the r., ceramic
by *Delaherche*; on the l., ceramics by *Em. Decœur*. — Busts of : Henr
Martin by *Bouchard*, of Renoir by *Paulin*.

SALLE V. — A few paintings by great impressionnists (remains of th
Caillebotte bequeath), paintings by « neo-impressionnists » representin
the precedent school. Then the painting by *Denis*, « Hommage à Cézanne
(1900) marks the new influence, the turn. — **A. Renoir*, The railroad
bridge at Châtou; *H. de Toulouse-Lautrec*, Study; *R.-X. Roussel*, Fre
Air; **Cl. Monet*, The church of Vétheuil; *Toulouse-Lautrec*, Crouchir
woman, from the back; **E. Degas*, Dancer tying her shoe; *Guillaumi*
The Mill of the Bouchardonnes; *G.-E. Vuillard*, Place Vintimille; *F. Bazill*
The artist's studio; *Renoir*, Woman reading; **Manet*, Angelina; *Sisle*
The banks of the Loing; *R. Piot*, Requiescant (fresco); *Degas*, Mr. De
boutins, the engraver, and Viscount Lepic; *C. Pissaro*, Riping time
P. Bonnard, The banks of the Seine; *Toulouse-Lautrec*, Women in a caf
Vuillard, Jane Renouard, The Breakfast; *Bonnard*, The « Promenoir
The Toilet, Portrait of Mme B.; *Roussel*, Landscape; **Maurice Deni*
« Hommage a Cézanne »; *Bonnard*, Winter day; *Vuillard*, Romain Coolu
3 bronzes : *Bartholomé*, Nudity; *Bourdelle*, Dr Kœberlé, Anatole Franc
(1919).

SALLE VI. — Mostly dedicated to Gauguin and to the school of Pon
Aven. — *Le Sidaner*, The Dessert; *Henri-Martin*, Flowers; *Detroy*, Lanc
scape; *H. Martin*, His portrait; *Guillonnet*, The return of the Flock in th
evening; *L. Maufra*, Britton sea-shore; *P. Montézin*, Spring; *Paul Gauguin*
His portrait; *Sérusier*, Still nature; *Ch. Laval*, The Martiniquaises; *Gau*
guin, The white Horse; *Em. Bernard*, Britton women; *M. Denis*, Whi
Maternity, *Filizer*, Britton landscape; *Seurat*, The Circus; *H.-E. Cros*
Portrait of Mme Cross; *Signac*; The « Château des Papes », etc.; *Cros*
The Cypress-trees; Cagnes.

Bronze : **Maillol*, The cycle Runner.

Rooms VII-XIII form the Luxembourg « after 1928 »; apart from th
works of the custom officer Rousseau in room VIII, all the names an
from nowadays and most of the works belong characteristically to th
contemporary art.

SALLE VII. — *J.-P. Goulinat*, The Martigues; *Max. Luce*, The Dal
L. Charlot, The Drinker (Morvan); *R. Seyssaud*, The grey Rocks; *L. Cha*
lot, Young Shepherdess; *E. Corneau*, The Road to Vence; *A. Mare*, Th
Violincellist; *Ch. Lacoste*, Moonlight night in Spring; *Valdo Barbey*, Th
Map of the World; *Daragnès*, Provencal landscape; *Jean Puy*, Summe
afternoon, The Reading; *P. Girieud*, Arles; *H. Lebasque*, Pick-nicl
Mainssieux, Sta Francesca Romana; *A. Fraye*, The black Tight

M. Savreux, The Wheelbarrel; *F. Blot*, Valley of the Yerre; *J. Thévenet*, The Valley.

SALLE VIII. — *M. Dufresne*, The Oasis; *Suz. Valadon*, Flowers; *Utrillo*, The Roofs; **Dunoyer de Segonzac*, Landscape, Still nature; *Othon Friesz*, Landscape; *M. de Vlaminch*, Landscape; *R. de la Fresnaye*, Landscape; *Utrillo*, The Street; *O. Friesz*, His wife; **Henri Matisse*, The Buffet, Odalisk; *Utrillo*, The Church; *Boussingault*, Maid; *R. de la Fresnaye*, The Bridge; *Raoul Dufy*, Vence; *R. Lotiron*, View of Paris, The Seine; *Luc.-Alb. Moreau*, The Woman using Powder; *H. Rousseau, the custom-officer*, View over Gentilly; *A. Lhote*, Landscape; *D. de Segonzac*, The Baliveaux; *A. Derain*, The Wood; *G. Rouault*, A. Maid; *Marquet*, River banks; *Vlaminch*, The Penthouse shed; *G. Braque*, Still nature; *Marquet*, Quay in Rouen; *P. Laprade*, The Water-piece.

SALLE IX. — *Paul Véra*, The Bathing Woman; *Manguin*, Still nature; *A. Urbain*, Sea-shore; *Ch. Guérin*, Ch.-Louis-Philippe; *Fauconnet*, Venus; *Al. Lombard*, Open Window; *H. de Varoquier*, Peruse; *J. Marval*, Bathing Woman; *Utrillo*, View of Anse; *Van Dongen*, The Dancer; *Girieud*, Moustier-Ste-Marie; *J. Flandrin*, Landscape, etc. *Simon-Lévy*, The Roofs; *J. Marchand*, Sleeping Woman; *Laglenne*, White Roses; *Coubine*, Landscape; *Asselin*, The Coffee in the Garden; *Lebasque*, Nudity; *Edy Legrand*, Landscape; *A. Derain*, Flowers; *L.-A. Moreau*, Knock-out; *Marie Laurencin*, Mme Nicole Groult and her Children.

SALLE X. — *Osterlind*, Landscape; *Ch. Guérin*, The Lady with the Bracelets; *Céria*, Still nature; *Odette des Garrets*, The Sewer; *F. Maillaud*, Landscape. — Then, a few « Orientalists » : *Et. Divet*, Terraces et Laghouat; *Vergé-Sarrat*, The Oasis; *Paul Gouve*, Pauther; *Em. Bernard*, Haschich Smokers; *Van Dongen*, The Fellahs; *A. Surréda*, Arabian Cemetery, etc.; *Madrassi*, Salonician Woman; *Dinet*, Abd-el-Cheram and-Nour-el-Aïn.

Bronze : *Poupelet*, The Toilet.

SALLE XI (with the « School of Bordeaux »; Dupas, Despujois, etc.). — *Jaulmes*, Rest.; *Gervex*, Sea Landscape; *G. Cochet*, Landscape; *M. Brianchon*, The Garden; *A. Favory*, Rest.; *Milcendeau*, Old People; *Ch. Guerin*, Woman reading; *Chabaud*, Bridge in Provence; *Baiquières*, The Woman with the Gilliflowers; *Sing*, Roofs under snow; *Désiré-Lucas*, The Church; *Charlemagne*, The old Barge; *Jean Dupas*, The Lady in Red; *Pougheon*, Landscape; *Despujois*, The Thought.

We retrace our steps through tho rooms V-I, we turn on the r. into the great gallery of sculpture and we enter on the l. in the two last rooms.

SALLE XII. — *Chapuy*, Canal; *Bernard Grasset*, The Avenue; *Jean Weber*, The Princess; — Religious painting : *Maurice Denis*, The Better Part; *Desvallières*, The Apotheosis, etc.; *H. Marret*, Holy Family (fresco). — *J.-P. Laurens*, Mme Charles Péguy; *Ladureau*, The Eteules.

SALLE XIII (on the l.) : Temporary exhibition of drawings (*Dethomas, Denis, Lepère, Waroquier, Piot, Louise Hervieu, Steinlen*, etc.) and a few paintings : *P. Laprade*, The Corn-field; *Em. Bernard*, Nymphs; *Flandrin*, The Road to the Grande-Chartreuse; *F. Vallotton*, Interior; *L. Degallaix*, Harbour adorned with flags; *Iwan Cerf*, Landscape; *Denis*, Amunciation; *Le Fauconnier*, Nudity.

Bronze : *Despiau*, Eve.

The **Petit Luxembourg** (on the r., as we leave the musuem, in the Rue de Vaugirard), presented to Richelieu in 1626 by Marie de Médicis, is now the residence of the President du Sénat. The *cloisters* serve as a winter garden. The old *chapel*, preceded by a small court opening on the Rue de Vaugirard, is a charming building in the style of the Renaissance, restored by A. de Gisors.

We follow the *Rue de Vaurigard* as far as the entrance of t**Palais du Luxembourg** or **Sénat**, formerly a royal residen which ows part of its fame to the beautiful gardens of same nam it was built (1615-1620) by *Salomon de Brosse* for Marie de Médici on the site of the Château du Duc de Luxembourg, inherited 1612 by Henri II's widow. — It was modified in 1804 by Chalgri and by Gisors from 1831 to 1844.

The Palais du Luxembourg was styled Palais Médicis; Marie

The Luxembourg seen from the gardens.

Médicis left it in 1631. She bequeathed it to Gaston, Duc d'Orléa her second son, and it became the Palais d'Orléans. After Gasto it was owned in succession by Mlle de Montpensier, the heroï of the Fronde, by the Duchesse de Guise (1672), by the kin Louis XIV (1694).

In 1778, Louis XIV presented it to his brother, the Comte Provence. Under the Revolution it was turned into a priso among other people who were emprisonned there, we may not Philippe de Noailles, Marshal of France, beheaded when 79 yea old; Vicomte de Beauharnais and his wife Joséphine, who becan the French Emperess; Danton, Camille Desmoulins, Fab d'Eglantine, the painter David who, during his captivity, dra the sketch of his famous painting « The Sabines ». — After t Brumaire 18th., the palace was until 1800, the Palais du Co sulat. Under the Second Empire, it became, the Palais du Séna

In the Cour d'Honneur, on each side of the central flight

steps, are statues of Montesquieu and Pasquier, by *Foyatier* and *Nanteuil*.

Application for permission to view should be made to the Questure through the diplomatic representative in Paris of tho visitor's country. — During the session, visitors are only admitted in the morning, before 11 o'clock.

We enter by the door at the far end of the courtyard, on the l.

1st floor. — **Galerie des Bustes** : busts of former peers, senators and political celebrities. — **Salle des Séances**, decorated with magnificent panelling. On each side of the great hemicycle, St Louis (statue) by *Dumont*, and Charlemagne (statue) by *Etex*. In the hemicycle, statues of Turgot, d'Aguesseau, L'Hôpital, Colbert, Molé, Malesherbes and Portalis. On the r. and l., are paintings by *Blondel*.

Salle des Conférences (formerly Salle du Trône). — On the ceiling, Apotheosis of Napoléon I, by *Alaux*; Peace and War, by *Brune*; at the ends, Gobelins tapestries. — **Cabinet Doré** (here Marie de Médicis held audiences). On the r. : Charlemagne, the Duc de Guise, Président de Harlay, Louis XIV. — On the l. : St. Louis, Charles IX and L'Hôpital, Louis XIII and Richelieu. — **Buvette** (formerly bed-room of Marie de Médicis) : on the ceiling, Dawn, by *Jardin*. — **Salle des Tapisseries** : views of Rome in flat tints on cloth panels. — **Salle des Commissions** : on the ceiling, paintings by *Picot*, Might, Justice and Law; Charles V, with Savants and the Founders of the Bibliothèque Nationale. — On the r., **Bibliothèque**, beautiful paintings by *Delacroix*. We retrace our steps.

Escalier d'Honneur; Gobelins and Beauvais tapestries; decorative paintings, Peace, by *Lucien Simon* and *Maurice Denis*.

Ground Floor (visitors are not admitted). — *Ancienne Salle du Livre d'Or*, comprising a small gallery (nine panels with mirrors and medallions attributed to Van Tulden and Van Huden; on the ceiling, Apotheosis of Marie de Médicis, by *Jean Mosnier*), and of a square room (panelling adorned with arabesques) : on the ceiling, Marie de Médecis establishing Peace and Unity of Government in France, by Jean Mosnier; medallions (portraits and Cupide). Throne of Napoleon I.

Chapelle (1844). — Decorated by E. Gigoux and Vauchelet. — Behind the altar, the Twenty-four Old Men of the Book of Revelations, by *A. de Pujol*. — Under the organ : Group of Angels, by *Jaley*.

On leaving the Palais du Luxembourg, we turn to the r. in the Rue de Vaugirard which comes to an end into the Boulevard Saint-Michel, central part of the Quartier Latin.

On the l. we note the **Théâtre de l'Odéon**, isolated on every side and which has the appearance of an antic temple. Built by *Wailly* and *Peyre* on the site of the former Hôtel de Condé, it was opened in 1782 under the name of Théâtre Français. The outside galleries house book-sellers.

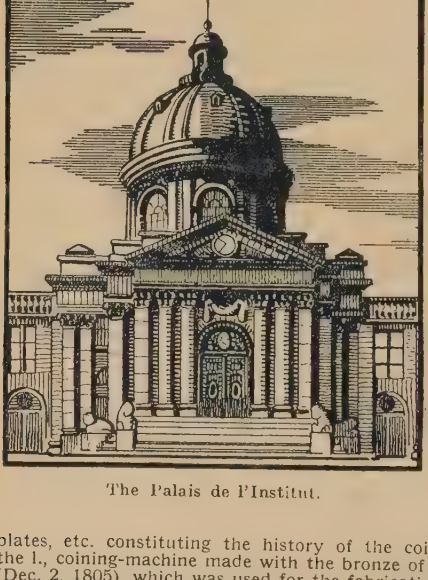
In the N., the building fronts on a square lined with houses built on a uniform plan by Servandoni, and adorned with the *bust of Emile Augier*, by Barrias.

Entrance Hall : Fine statue of Molière dying, by *Allouard*; behind, Beauvais tapestry by Collin. — **Corridor du Rez-de-Chaussée** : medallion of the famous tragedy actress Agar, by Fouquet. — In the **Room**, ceiling by *Jean-Paul Laurens*.

It is advisable to start early (1 p. m.) our afternoon route,

because the Monnaie, the Institut de France and the Sorbonn are closing their doors between 3 and 4 p. m.

We start from the Quai de Conti (near the Pont-Neuf). At no 5 we enter the alley; on the l. tablet indicating the residence o Bonaparte, when lieutenant, (5th floor; controversed); at no 1 **Hôtel des Monnaies** (Thues. and Thur. from 1 to 3 p. m. aft written applicatio has been made t Mr. le Directeur de Monnaies; valuabl for 4 or 5 people), stately edifice bui by *Jacques-Denis Antoine* (1771-1777 — Monumental door with grate panels adorned wit Louis XV's mono gram. — The attic i decorated with sta tues : Justice, Pru dence, Strength, Bu siness, Abundanc and Peace, by *Le comte*, *Pigalle* an *Mouchy*.



The Palais de l'Institut.

In the interior : larg double staircase, rema kable XVIII c. work; o the 2nd landing, en trance to the :

Musée Monétaire. – Hall with painted e cutcheons of the citie which coined money.– In the 2 show-case various exhibits c samples, bullions plates, etc. constituting the history of the coining fabrication. — O the l., coining-machine made with the bronze of guns taken at Austerli (Dec. 2, 1805), which was used for the fabrication of the 50 cts coins. – **Grande Salle** occupying the centre of the building, remarkable for it decoration (best Louis XVI style, with the exception of a ceiling b Weerts). — In this room have been reunited works of contemporary Frenc and foreign die-sinkers; medals referring to the Franco-American frien ship, etc. — 2nd Room, styled **Salle de Napoléon.** — Medals of the Const late, of the expéditions and of the reign of Napoléon I, with the origina stamps; bronze masque of the Emperor, work done at St Helen by *Anto marchi*; marble bust of Bonaparte, Prime Consul, by *Canova*; — in th centre, bronze reduction (1124) of the Colonne Vendôme, surmounte by the statue made in 1811 by *Chaudet*; this work costed 13 years of labo to the engraver Brunet. — 3RD ROOM : samples of French and foreig

coins summing up the numismatics. — 5TH ROOM, decorated with fine panelling in Louis XVI style, and adorned with decorative paintings; commemorative medals of various sovereigns' visits, etc.

The visit of the work-shops is made under the guidance of a employee who gives all necessary information regarding the coining of money and medals.

On leaving the Hôtel des Monnaies, we turn to the l. (statue of Condorcet, by *Perrin*) and in two minutes we reach the Institut de France.

The **Palais de l'Institut** was built on the site of the former Hôtel de Nesles (a marble tablet on the l. wing indicate the site of the Tour de Nesles) and stands at the S. end of the Pont des Arts.

The Institut.

For admission, apply at the Secretary's Office in the 2nd court, door on the l. Thues, and Wed., from 2 to 4 p. m.

The Institut (formerly called the Collège Mazarin), was built from 1655 to 1688, after designs by Louis Le Vau, by François Dorbay and Pierre Lambert. During the Revolution, part of the building was used as a prison. Created by an Act of the Convention, Oct. 25 1795, the Institut was given possession of the building in 1806.

The *Institut de France* comprises five Academies : — 1. *Académie Française*, founded by Richelieu, in 1635 and especially appointed to the composition of the French Dictionnary. — 2. *Académie des Inscriptions et Belles-Lettres*, founded by Colbert in 1664 (Sessions ev. Fri. at 3.30 p. m.; ladies are not adm.); — 3. *Académie des Sciences*, founded by Colbert in 1666; — 4. *Académie des Sciences Morales et Politiques*, created in 1832. — 5. *Académie des Beaux-Arts*, created in 1826. The five Academies are holding a general meeting every year, on Oct. 25; card adm. requested.

Access is gained by the door on the l. side of the dome; there are two porticoes : the r. one is the main entrance to the room used for solemn sessions, the l. one leads to the *Bibliothèque Mazarine*. The room used for regular sessions opens in the 2nd courtyard (visitors must apply to the secretary, on the 1st floor).

Vestibule of the Ground-Floor : Sainte-Beuve, by *Mathieu-Meunier*; Ingres, by *Odin*, Berlioz by *Perraud*.

Vestibule, 1st Floor. — Boïeldieu, Carle Vernet; — on the l., Salle des Pas-Perdus; on the r., the Library (no adm.).

Salle des Pas-Perdus. — Statue of Chateaubriand by *Duret*, and various busts : Halévy, by *Duret*; Volney, by *David d'Angers*; Arago, by *Marre*; Rossini, by *Dantor*; Coppée, by *Delaplanch*.

Saint-Germain-des-Prés.

Salle des Séances Ordinaires des Trois Académies (Science, Beaux-Arts, Inscriptions et Belles-Lettres). — Statues of Racine, by *Bozot*; of Puget, by *Desprez*; of Molière, by *Duret*; of La Fontaine, by *Seure the elder*, etc.

We return to the 1st courtyard and visit the *Salle des Séances Solennelles*. — Two halls adorned with statues. In the Salle des Séances Solennelles are held the sessions for the reception of new members of the Académie Française. In the room; busts of the Virtue, statues of Bossuet and Descartes by *Pajou*; of Fénelon by *Lecomte*, and of Sully, by *Mouchy*.

The **Bibliothèque Mazarine** contains more than 250,000 vol. among which 5,800 m.s.s. — Statue of Voltaire, by *Pigalle*.

As we leave the Institut, we turn to the l., we cross the place and we take the Rue de Seine to proceed by the *Rue de l'Echaudé* and the *Rue de l'Abbaye* which opens into the Place Saint-Germain-des-Prés.

Saint-Germain-des-Prés (Boulevard Saint-Germain and Rue Bonaparte); built during the XI and XII c. (remains of an old abbey of the same name in the vicinity) is the oldest church in Paris. — Porch (XVII c.), surmounted by a tower with arched bays of the XII c. in the upper story.

On the r. side of the porch, bust of Dom Mabillon (1632-1707).

the « most learned monk in France », the author of the first treaty of diplomacy.

Inside are remarkable Romanesque pillars, each flanked by 4 column. In the choir (1163), the columns of the triforium in rare marbles belonged to the original church, built in the VI c. by Childebert I. — Polychromatic decoration of the choir and the nave carried out under the direction of V. Baltard. — Wax and fresco *paintings*, by *H. Flandrin*. On each arch of the nave are two subjects, one taken from the Old or from the New Testament, the other representing the dogma or mystery of which the first is the symbol.

Above, between the windows, are figures of the Prophets and Judges of Israël. — In the *choir*, on the r., Christ bearing the Cross; on the l., Christ's entrance into Jerusalem; above are figures of the Apostles. — *Pulpit* designed (1827) by Quatremère de Quincy (carvings by Jacquot, 1829). — *Stained-glass windows* of the apse by Gérente, from the cartoons of Hippolyte Flandrin.

Saint-Sulpice.

S. Aisle : large marble *statue* of Notre-Dame-de-Consolation, presented in 1340 by Queen Jeanne d'Evreux. — Chapel in the S. Transept; tomb of Olivier and Louis de Castellan, by *Girardon*. — In front of the vestryroom, polychromed stone bas-relief by *Charlier*, in memory of Mgr de Montmorency-Laval, 1st bishop of Québec. — 1st apsidial chapel : tomb of Jacques Douglas (*ca* 1645); 2nd chapel : funeral slab of Descartes, bust of Mabillon. — Chapel of the Virgin : statue of the Virgin by *Dupaty*. — L. aisle, 4th chapel in the choir : tombstone of Guillaume Douglas († 1611). L. crossbar : statue of St François Xavier, by *Guill. Coustou*; tomb of Jean Casimir, king of Poland, by the *Marsy brothers*; monument to Hippolyte Flandrin, by *Oudiné*.

We cross the Boulevard Saint-Germain, and we take the *Rue Bonaparte*, leading to the *Place Saint-Sulpice*, adorned with a monumental *fountain* (1847) by Visconti : statues of Bossuet, Fénelon, Massillon and Fléchier.

Saint-Sulpice, the richest and the most important church of the l. bank, was commenced in 1646 after designs by Gamard; it was continued during the XVIII c. by Servandoni and Chalgrin. — The main facade has a stately appearance with its two towers (3 superimposed orders). The N. tower is 73 m., the S. one, 68 m. high. R. and l. of the doorway, statues of St Peter and St Paul, by *Thomas*.

The interior offers a stately aspect. — Organ by *Cliquot*, one of th most beautiful in the world (the loft has been designed by *Chalgrin*). - Near the entrance two water-fonts (large shells), presented to Louis XI by the Republic of Venice; the stands have been carved by *Pigalle*. - Great altar, in antic yellow marble, all gilt, with bronze bas-reliefs t *Dalbay*. — On the r., Ist chapel : admirable and famous paintings t *E. Delacroix*; on the vaulting, St Michael overhelming Satan; to th walls, Heliodor, driven away from the temple; Jacob struggling with th Angel.

Chapelle de la Vierge, rebuilt in the early XIX c. — Behind the alta in a deep recess, marble statue of the Virgin bearing the Child, by *Pigal* the little angels are by *Mouchy*. — *N. crossbar* : Christ dying, The tre chery of Judas, by *Signol*.

As we leave the church, we take, on the r., the *Rue Saint-Su pice*, then (on the r.) the *Rue de Tournon* as far as the Séna then we take the *Rue de Vaugirard* as far as the *Boulevard Sain Michel*, which we follow as far as the *Rue des Ecoles*; on the

The **Sorbonne** (main entrance, 7, Rue des Ecoles), founded 1253, by *Robert de Sorbon*, Almoner to St Louis, was reco structed by Richelieu. Between 1885 and 1900 it was entire rebuilt, except the church, on an imposing plan by Nénot. Th attic of the façade is decorated with 8 statues. In the ma courtyard (entrance in the Rue de la Sorbonne) are statues *Victor Hugo* and *Pasteur*. Under the arcades are frescoes, *Weerts* : Fête du Lendit à St Denis au XV c.; Fête des Fous. the gallery continuing the arcades to the E., frescoes by *Her Martin* : Dawn and Study.

The amphitheatres are open during lecture time. The Grand Amphith atre is open to the public on Thurs. from 1. to 3 p. m. Application for adm sion should be made to the Concierge, Rue des Ecoles, door VII (gr tuity).

In the interior and particularly worthy of notice, the famous decorati paintings by *Puvis de Chavannes*, The Sacred Grove, which adorns t great amphitheatre.

All the rooms are adorned with paintings mostly from *Besnard, Ménai Dagnon-Bouveret, Flameng*; nothing particularly remarkable.

The **church** (XVII c., by Lemercier), the entrance to which is in t Place de la Sorbonne (on the side nearest the Boulevard Saint-Miche is open to visitors daily from 9 a. m. to noon, and from 1 to 4 p. m. : the S. crossbar, *Tomb of Cardinal Richelieu*, by Girardot (above, is t Cardinal's Hat; behind, fresco by Timbal); near the entrance, on the *cenotaph of the Duc de Richelieu*; marble tablet presented by the studer of Strasbourg *To the French Students who died for their Country*; on t pendentives of the cupola, paintings by *Ph. de Champaigne*. In the l chapel on the l. « L'Offrande à la Patrie », a marble group by *Steph Sinding*, presented by Norway to the University of Paris.

We leave the Sorbonne by the W. gallery and find ourselv in the *Rue des Ecoles*; to the r. stands the **Collège de Franc** (apply to janitor; gratuity), founded in 1530 by François I; t building was commenced in 1610 and achieved in 1778, by Ch grin. — On the l., monument of the chemist M. Berthelot (182 1907), by *Saint-Marceaux*, and monument to Ronsard, by *Ro*

saud; on the r., Dante, by *Aubé*; in front of the main facade, statue of Claude Bernard, by *Guillaume*.

Near the entrance facing Rue Saint-Jacques, statues of the Science and Litterature; in the courtyard, adorned with a graceful portico, stands the marble statue of Guillaume Budé, by *Max Bourgeois*; busts of Vatable, Turnèbe, Gassendi, etc.

We come back to the Rue des Ecoles and then we take the *Rue de l'Ecole-de-Médecine*.

The **Ecole de Médecine** stands on the site of the old Collège de Bourgogne and the old Collège des Prémontrés. The facade fronting the Boulevard Saint-Germain is adorned with the statues of Medicine and Chirurgy. The facade of the older portion (Place de l'Ecole-de-Médecine) presents a gallery of 4 rows of Doric columns, with bas-reliefs over the door : Louis XV granting Privileges to the Ecole de Chirurgie. — In the courtyard is a bronze *statue of Bichat*, by David d'Angers and the *Monument of Brouardel*, by Denys Puech. — *Musée Orfila* : Mummified anatomical specimens; collection of criminal's skulls, of old surgical instruments.

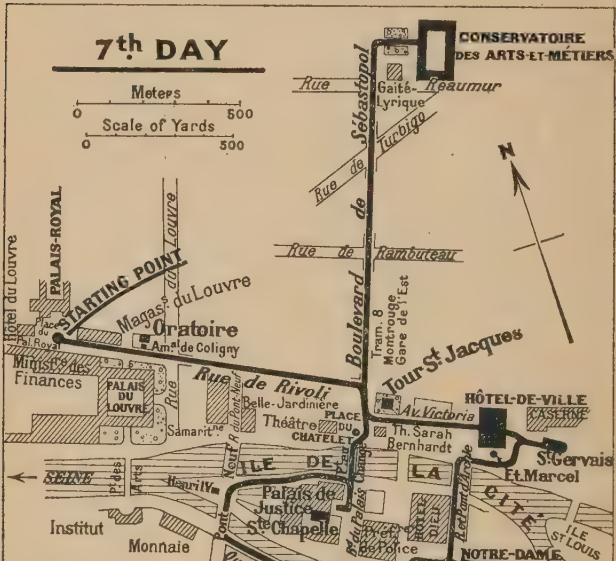
In the square, opposite the Ecole de Médecine, stand the spacious buildings of the *Ecole Pratique*. On the l. of the entrance, the former refectory of the *Couvent des Cordeliers* (xv c.) contains the *Musée Dupuytren* and the *Musée d'Anthropologie Broca*.

We reach the Boulevard Saint-Germain. In the open space on the W. side of the Ecole de Médecine, *statue of Broca* (1824-80) by Choppin, and of *Danton*, by Pâris, not very far from the Passage du Commerce, where stood the house of the famous revolutioneer.

SEVENTH DAY

Morning. — *Place du Palais-Royal, Grands Magasins du Louvre, Rue de Rivoli, Tour Saint-Jacques, Place du Châtelet.*

Afternoon. — *Palais de Justice, Sainte-Chapelle, Tribunal de Commerce, Notre-Dame, Saint-Gervais, Ile Saint-Louis, Hôtel de Ville, Conservatoire des Arts et Métiers.*



Route Plan for the Seventh Day.

Starting point : *Place du Palais-Royal*, at the exit of the Metro-railway (*See* plan). We first visit the *Grands Magasins du Louvre*; then we follow the *Rue de Rivoli*, as far as the Boulevard de Sébastopol. On the l. we observe, with its back to the apse of the Ora-

toire, (Remains of the old convent and chapel of the order founded by Bérulle in the XVII c., temple attributed by Napoleon to the Calvinistes, in 1811) the *Monument to Admiral Coligny*. The Rue de Rivoli changes its aspect beyond the Rue du Louvre, the arcades coming to an end at this point.

At the intersection of the Rue de Rivoli and the Boulevard de Sébastopol is the **Square Saint-Jacques**, in the middle of which stands the **Tour Saint-Jacques** the sole remains of the *Eglise Saint-Jacques-la-Boucherie*. It was built between 1508 and 1522, restored in the XIX c., and is remarkable for the elegance and delicacy of its structure. The colossal statue of St. Jacques le Majeur, an eagle, a lion and an ox adorn the platform. The *statue of Pascal* on the ground level is by Cavelier. It is said that Pascal repeated on this tower barometrical experiments which he had previously conducted at the Puy de Dôme in 1648.

The Fontaine du Châtelet and the Tour Saint-Jacques.

S. W. of the Square Saint-Jacques, the **Place du Châtelet** occupies the site of the *Grand-Châtelet*, a former City gate, and seat of the Prévôté de Paris and of the C^ie^ des Notaires. The Chambre des Notaires (with a plan on the façade) is on the N. side of the Place. In the middle stands the *Fontaine du Châtelet* or *du Palmier* (the lower portion dates from 1858; the column from 1806). At the top, gilt statue of Fame. — On the W. side of the Place, is the *Théâtre du Châtelet*, on the E. side, the *Théâtre Sarah-Bernhardt*, and the *Avenue Victoria*, parallel to the Rue de Rivoli, and at the end of which the Hôtel de Ville (p. 204) stands in the Place de l'Hôtel-de-Ville.

We should lunch at one of the numerous restaurants in the vicinity and arrange to conclude the meal *before noon*, so as to leave sufficient time for the important visits still to be made, all of which must be carried out between noon and four o'clock

We take in front of us the *Pont au Change*, as famous in th history of Old Paris as the Pont-Neuf itself. This leads from th Châtelet to the Ile de la Cité The *Boulevard du Palais*, whic forms a continuation of the Pont au Change, leads to the mai entrance of the Palais de Justice, or *Cour de Mai* (Cour d'Honneur

The **Palais de Justice** (open daily, Sun and hol. exc., fro noon to 4 o'clock) stands on the site formerly occupied by a Imperial residence under the Roman rule, and which was for long time the abode of the kings of France (among those, Philipp Auguste and Saint Louis).

Saint Louis reerected the Sainte-Chapelle, which is seen on the

The Palais de Justice.

Philippe le Bel, Louis XI, Charles VIII, and Louis XII, added extensions. François I resided here. From the reign of Henri onwards, Parliament was the sole owner. Burned down durin the Commune, the Palace has been restored and partly rebuil It now comprises three parts, dating from different periods the towers (on the embankment) and the Sainte-Chapelle, fro the XIII and XIV c.; the main buildings, from the XVIII c.; a those erected in the XIX c. after the plans of the architect Du

From 1911 to 1914 a new wing was built, by *A. Tounaire*, the corner of the Boulevard du Palais and the Quai des Orfèvre thus compleating the large quadrilateral occupied by the Palac — Fine tower.

On the side facing the main courtyard, or **Cour de Mai**, th Palace offers a stately appearance; fine gate (1783-85; restore in 1877). — Large staircase leading to the Galerie Marchand adorned with statues of France and of the Abundance, by *Be ruger*, of Justice and Prudence, by *Leconte*, surmounted with quadrangular dome, with, on the pediment, sculptures by *Pajo*

At the corner of the Quai de l'Horloge, the *Tour de l'Horlo* from the XIV c., with a Renaissance *dial*, reproduction of the o

one, carved by Germain Pilon. The façade along the Quai de l'Horloge comprises several edifices built after the primitive style; two round towers, protuding, *Tour de César* and *Tour d'Argent*, a third one, the *Tour de Bonbec*, and a central pavilion occupied by the **Cour de Cassation**. — Between the Tour de l'Horloge and the Tour de César, opens the door of the Conciergerie.

On the side overlooking the Place Dauphine, the Palace offers a fine facade, built from 1857 to 1868, by *Duc*, and adorned with statues : Prudence and Truth, by *Dumont*; Chastening and Protection, by *Jouffroy*; Strength and Justice, by *Jalay*. — The monumental staircase, of the most beautiful aspect, is flanked by two lions, by *Isidore Bonheur*.

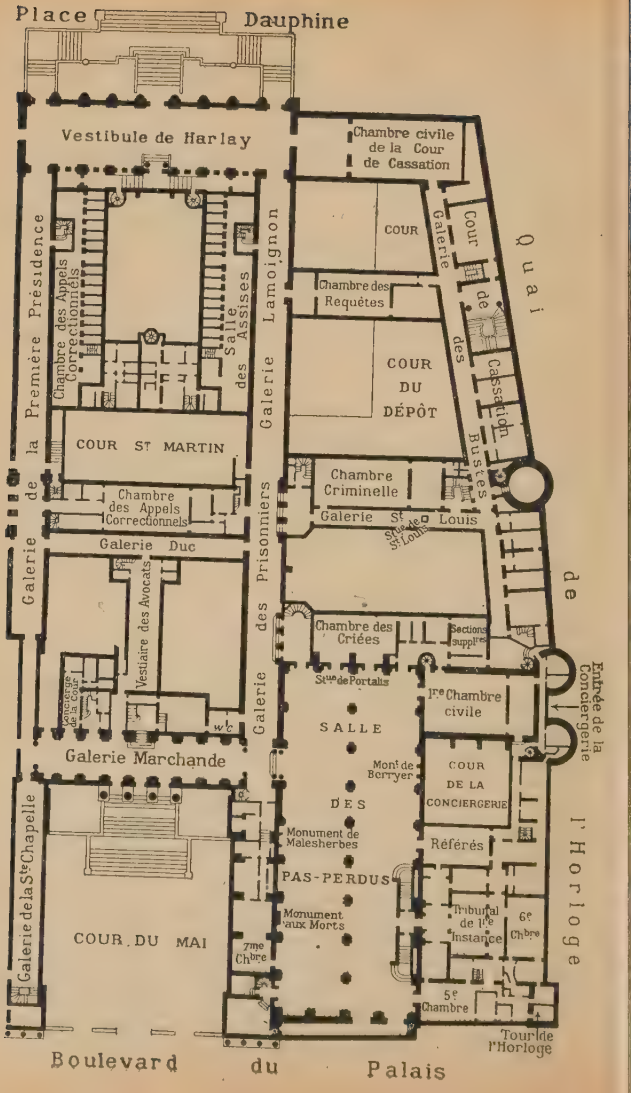
The large steps in the Cour de Mai lead to the *Galerie Marchande*. — Just opp. the central doorway, a staircase leads to the rooms of the Cour d'Appel; XVIII^e c. statue of the Law. — On the l. of the gallery opens the Salle des Pas-Perdus.

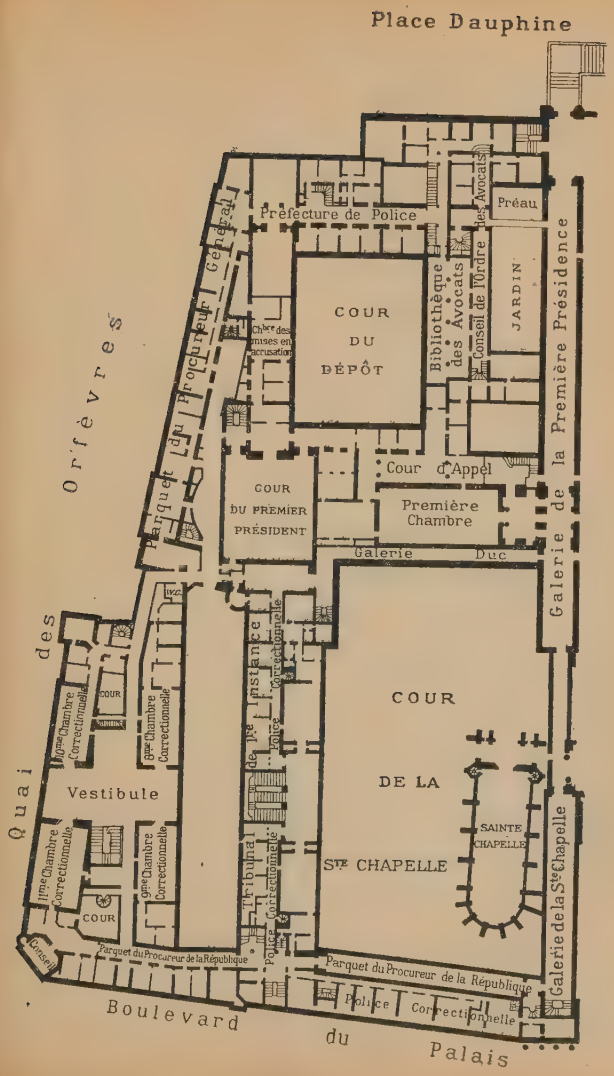
The *Salle des Pas-Perdus*, was, during the Middle Ages, the main room of the Palace, the *Grand'Salle*. There were held the great ceremonies of the monarchy. Rebuilt in 1622 by *Salomon de Brosse*, burnt down in 1871, reconstructed in 1878, this immense and beautiful room comprises two large naves separated by a rank of arcades. It contains : on the r., a *monument* (erected in 1821) *in memory of Malesherbes*, Louis XVI's defender, by *Lebas*; a monument in memory of the *Morts de la Famille Judiciaire* (1914-1918), by *Bartholomé*; on the l., a monument erected in 1878 in memory of Berryer, by *Chapu*; at the far end of the room, statue of Portalis, by *Chartrousse*.

Several rooms of the Tribunal Civil open into the Salle des Pas-Perdus, namely the 1^re Chambre, in the Louis XII style. This old bed-room of Saint-Louis was later on affected to the Parliament; here was said by Louis XIV the famous *L'Etat, c'est moi*. In 1793, the revolutionary tribunal seated there and sentenced to death 2,740 people, among which Queen Marie-Antoinette.

We leave the Salle des Pas-Perdus and we turn to the r., in the *Galerie des Prisonniers*. — Into this gallery open : on the l., the *Galerie du Duc*; on the r. the **Galerie Saint-Louis** (polychrom statue of St. Louis, by *Guillaume*, 1877; wall paintings representing scenes of the life of St. Louis, by *Luc-Olivier Merson*, 1876). — At the extremity of the Galerie Saint-Louis opens the *Galerie des Bustes*, leading to the Chambre Civile de la Cour de Cassation (when there is no session, apply to one of the ushers).

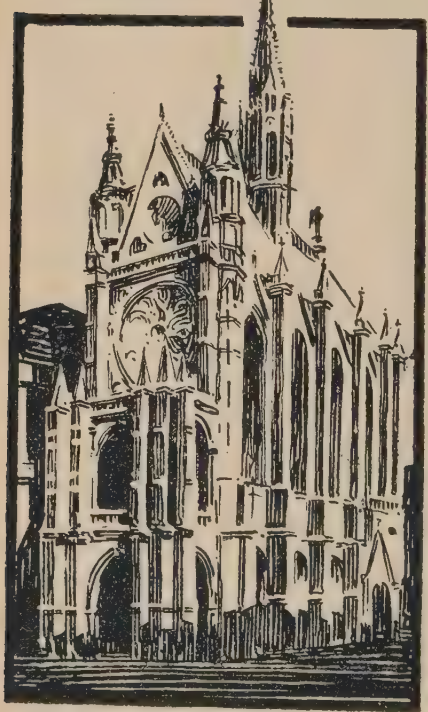
At the end of the *Galerie Lamoignon* is to be seen the **Vestibule de Harlay**, work of *Duc*. In the centre, a double winding staircase leads, on the l., to the *Cour d'Assises*. — From the extremity of the Vestibule branches off the *Galerie de la Première Présidence*, which brings us back to the Cour d'Honneur; on the r. a passage leads to the library of the *Ordre des Avocats*. — On both extremities, in the niches : in the N., statues of Philippe-


Place Dauphine
Vestibule de Harlay
Chambre civile de la Cour de Cassation
COUR
Galerie
Cour de Cassation
Quai de l'Horloge
Chambre des Requêtes
COUR DU DÉPÔT
Busties
Chambre des Appels Correctionnels
Salle des Assises
Galerie de la Première Présidence
Galerie Lamoignon
COUR ST MARTIN
Chambre Criminelle
Chambre des Appels Correctionnels
Galerie St Louis
Ste de St Louis
Galerie Duc
Vestiaire des Avocats
Conférence de la Cour
w/c
Galerie des Prisonniers
Chambre des Criées
Sections supplres
Ste de Portalis
Entrée de la Conciergerie
1re Chambre civile
SALLE
Galerie Marchande
Mont de Berryer
COUR DE LA CONCIERGERIE
DES
Monument de Malesherbes
Référés
PAS-PERDUS
Galerie de la Ste Chapelle
Monument aux Morts
Tribunal de 1re Instance
6e Chbre
COUR DU MAI
7me Chbre
5e Chambre
Tour de l'Horloge
Boulevard du Palais


Place Dauphine
Préfecture de Police
Préau
Bibliothèque des Avocats
Conseil de l'Ordre
des Avocats
JARDIN
COUR DU DÉPÔT
Chbre des mises en accusation
Parquet du Procureur Général
Orfèvres
COUR DU PREMIER PRÉSIDENT
Cour d'Appel
Première Chambre
Galerie Duc
Galerie de la Première Présidence
Quai des
Vestibule
COUR
IIme Chambre Correctionnelle
Ire Chambre Correctionnelle
Tribunal de 1re Instance
Police Correctionnelle
COUR DE LA Ste CHAPELLE
SAINTE CHAPELLE
Galerie de la Ste Chapelle
Parquet du Procureur de la République
Police Correctionnelle
Boulevard du Palais

Auguste and of Charlemagne; in the S., of Saint Lou
and of Napoleon. At the corner of the Galerie Lamo
gnon, bust of Duc, by *Chapu*.

The **Sainte-Chapelle** (*open daily, Mon. and ho
exc., from* 10 *a. m. to noon and from* 1.30 *to* 4 *or* 5 *p. r
—Adm.* 2 fr., *free o
Sun.*) is on the l. the entrance to th
Courde Mai. St Lou
had it built in ord
to keep in it th
Crown of Thorns ar
a piece of the Tru
Cross. This edifice
attributed to P. d
Montereau. Commen
ced in 1245, it wa
completed in 1248.
is a pure Gothic jewe
restored under Loui
Philippe.



The Sainte-Chapelle.

It contains two cha
pels : thè *Chapelle Bass*
and the *Chapelle Haut*
By the 4th window o
the 1st story, on the r.,
a recess which Louis I
had built to enable hi
to hear mass withou
being seen.

The principal orna
mentation consists i
the *stained-glass win
dows*. Each of the 15 win
dows is a dazzling jewe
We may mention at th
2nd window at the aps
on the l., Isaï repreher
ding Mahomet, who
the personification o
the idolatry. The Ist win
dow in the nave depic
the legend of the Hol
Cross and the Remov
of the Crown of Thorn
and of the wood of th
Cross. The large rose
97 panes.

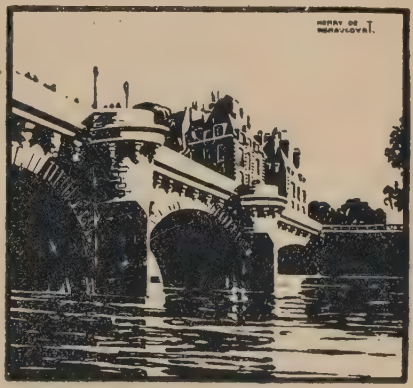
which dates from Charles VIII, is divided into
The Sainte-Chapelle is now secularised.

Opp. the Palais de Justice, Boulevard du Palais, stands th
Tribunal de Commerce (daily on week days, from 10 a. m
to 4 p. m.), built by *Bailly*, from 1860 to 1865. — Rema

kable octogonal dome, 130 ft. high, above the grand staircase.

As we leave the Tribunal de Commerce, we cross the *Boulevard du Palais* and take along the *Quai de l'Horloge*. — At n° 1, entrance of the **Conciergerie** (visit under guidance ev. day, legal hol. exc., from 10 a. m. to noon, and from 1.30 to 4 or 5 p. m.; adm. 2 fr., free ou Sun.), which is still used as a prison.

Visitors are shown the *Salle des Gardes*, **fine ogival building from the** XIV c., restored in 1877; the *Salle des Gens d'Armes*, beautiful architectural work from the XIV c., the *Galerie des Prisonniers*, the small *cell* in which *Marie-Antoinette* was imprisoned (turned into an expiatory chapel), the cell of *Robespierre* and the *Salle des Girondins* (small *museum* **containing various relics).**



The Pont-Neuf.

We proceed along the quay as far as the Pont-Neuf. At N° 41 Quai de l'Horloge, is a commemorative tablet indicating the residence of Manon Phlipon (Madame Roland). This fact is not admitted by everybody.

The **Pont-Neuf,** (the oldest bridge in Paris, despite his name) commenced in 1578 under Henri III by Androuet Ducerceau, completed under Henri IV and repaired several times since, in realty consists of two bridges, one spanning the broader and the other the narrower arm of the Seine, and joined together by the large open space upon which stands the statue of Henri IV; this bridge is adorned with admirable mascarons which can be seen to better advantage by going down to the *Square*, styled *Pointe du Vert-Galant*, which is reached by a flight of steps behind the statue. Remounting the steps, we have to the E., in the Place Dauphine (XIII c. houses), the W. portion of the Palace and the steeple of the Sainte-Chapelle; on the l. bank are the buildings of the Monnaie and the dome of the Institut; on the r. bank we see in the distance the Louvre and the Tuileries, and nearer, the S. façade of the Samaritiane (1928).

We resume our walk along the Quai des Grands-Augustins, towards Notre-Dame and the Quai Saint-Michel.

The *Petit-Pont* leads to the PLACE DU PARVIS NOTRE-DAME. On the N. side it is bounded by the *Hôtel-Dieu*, hospital founded

in 660 by St. Landry, Bishop of Paris, and rebuilt between 18
and 1878 by Riche; on the W. and S., by the *Préfecture de Pol*
and the gardens running along the riverside (colossal bron
group : *Charlemagne* on horseback, *Roland* and *Oliver*, by t
brothers Rochet). — Note in the centre of the shelter into t
Place du Parvis, the *bronze paving*, which is the theorical st
ting place of the French roads.

Notre-Dame is one of the finest monuments of Gothic art

The Cathedral Notre-Dame.

France. The first stone of this cathedral, which united the ol
basilicas of Notre-Dame and Saint-Etienne, was laid in 1163 b
Pope Alexander III. The work of construction lasted until th
XIII c. The façade is divided into 3 parts : the *triple doorway*
surmounted by the Galerie des Rois de Juda; the *rose window*
over 40 ft. in diameter ; and an open *gallery* with slender column
The towers are over 220 ft. in height. The side facades and th
apse consist of 3 distinct stories. The S. doorway was commence
under the direction of Jean de Chelles. The N. doorway wa
commenced at the same time (1257). The steeple (147 ft.) wa
reconstructed by Viollet-le-Duc in 1859.

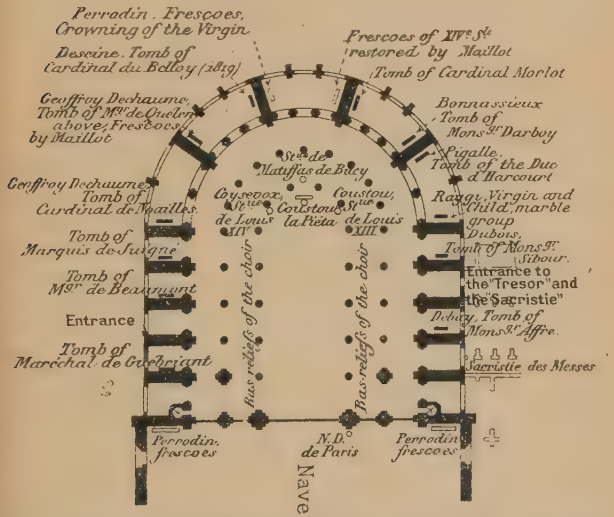
The interior, which is about 415 ft. long, 150 ft. wide and 115 ft. hig
under the vaulting, has 4 naves altogether. The vaults rest on 75 pillar
The sanctuary and the choirs are separated from the outer aisles b
beautiful railings. — We note the admirable stained-glass windows

the three roses, the choir stalls and the bas-reliefs representing the Life of the Virgin and of Christ, with the simple and touching realism of the Middle Ages. — Above the high-altar is the Vow of Louis XIII, by *Nicolas Coustou* (the Virgin, Christ and two Angels). The statue of Louis XIII, on the r., is by *Guillaume Coustou*; that of Louis XIV, on l., is by *Coysevox*.

Round the deambulatory are numerous *tombs* (see plan).

We visit the *Treasury* (daily, Sun. and hol. exc.; adm. 2 fr.) : Vestments

APSIS OF NOTRE-DAME


Perrodin. Frescoes. Crowning of the Virgin
Deseine. Tomb of Cardinal du Belloy (1819)
Frescoes of XIIIe St. restored by Maillot
Tomb of Cardinal Morlot
Geuffroy Dechaume. Tomb of Mgr de Quelen above. Frescoes by Maillot
Bonnassieux. Tomb of Mons. Darboy
Pigalle. Tomb of the Duc d'Harcourt
Ste de Matuffius de Bicy
Geuffroy Dechaume. Tomb of Cardinal de Noailles
Coysevox. Ste Coustou la Reta de Louis XIV
Coustou. St. de Louis XIII
Rauch. Virgin and Child, marble group
Tomb of Marquis de Surgne
Dubois. Tomb of Mons. Sibour
Tomb of Mgr de Beaurepaire
Entrance to the "Tresor" and the "Sacristie"
Entrance
Bas-reliefs of the choir
Bas-reliefs of the choir
Debay. Tomb of Mons. Affre
Tomb of Maréchal de Guébriant
Sacristie des Messes
Perrodin, frescoes
N.D. de Paris
Perrodin, frescoes
Nave

and sacerdotal vases, Coronation robes of Napoleon; the blood-stained clothes of the Archbishops of Paris, Affre, Sibour and Darboy.

To ascend the towers, ring at the door at the back of the N. tower on the l. of the window. The ascent can be made daily from 10 a. m. to 4 or 5 p. m. (Adm. 2 fr. — Free on Sun., and Thur. afternoon).

Returning once more to the Parvis Notre-Dame, we take the *Rue d'Arcole*, which, by the Pont d'Arcole, leads to the PLACE DE L'HÔTEL-DE-VILLE. Before the Revolution, this square was called *Place de Grève*; it was the scene of capital and other punishments. Before entering the Hôtel de Ville, we turn to the r. along the quay. On the l., in a garden near the S. Façade of the Hôtel de Ville, can be seen the equestrian *statue of Etienne Marcel*, by Idrac and Marqueste. The Prévôt des Marchands, Etienne Marcel, bought the Maison aux Piliers, in the Place de

Grève, to convert in into the Hôtel de Ville. - - We turn to the The façade of the Hôtel de Ville we now have before us h 4 bronze lions, by Caïn and Jacquemart. On the r. is the *Pl Saint-Gervais*, which leads to the Eglise Saint-Gervais et Sain Protais.

An elm has been planted in the place, to perpetue the traditi of the famous Elm of Saint-Gervais, under which the judg administrated justice.

The **Eglise Saint-Gervais et Saint-Protais**, commenc in the XIII c., was completely transformed in the XVI c. It is mixture of the Flamboyant and the Renaissance styles. T doorway was added by *Debrosse* in 1621. On March 29th 19 (Good Friday), a shell from Big Bertha stove in part of the ro killing 75 people and wounding 90.

Nave : Churchwardens' Pew with the Eternal Father, a priceless med lion by Perugino. — On the r., 1st chapel, above the altar-screen, Chr on the Cross, attributed to *Ph. de Champaigne*; 2nd do., frescoes by *Job Duval* (The Prayers for the Dead); memorial altar of the Bombardme by. *Hipp Lefebvre*, and memorial tablet of the victims; 9th do, on the of the chancel, monument of Michel Le Tellier, father of Louvois, *Mazeline* and *Hurtrel*. — Chapel in the apse : fine hanging keystone (151 stained-glass windows attributed to *Pinaigrier*, restored in 1846. the l., coming back towards the entrance, 2nd chapel : The Passion painting by *Aldegrever*, a pupil of Albert Dürer; 5th do., plaster Virg by *Rude*. — Very fine church music by the *Chanteurs Saint-Gervais* a the *Schola Cantorum*, especially on Good Friday.

We leave the church at the far end, and cross over by t Rue des Barres and the Pont Louis-Philippe, to the ILE SAI LOUIS, one not the quietest and most interesting parts of Par We proceed along the Rue Saint-Louis-en-l'Ile, noting, on o way : at N° 51, the *Hôtel Chenizot* (1730); at N° 21, the *Egl Saint-Louis-en-l'Ile*, commenced in 1664, by Le Vau, and complet in 1726 by J. Doucet. Within, carvings executed under the sup vision of J.-B. de Champaigne; paintings by Ary Scheffer, Coyp Jobbé Duval, etc.; stained-glass window (The Resurrection), A. Gérente. Farther along, at N° 7, we note an arcade of t *Hôtel de Bretonvilliers*, built in 1640 by Jean Ier Ducerceau; N° 2, the *Hôtel Lambert*, built in the XVIII c. by Le Vau, restor in 1860 (within, ceiling painted by Lebrun). At the back of tl mansion, N° 17 Quai d'Anjou is the *Hôtel de Lauzun*, built abc 1761. We now return to the Place de l'Hôtel-de-Ville, crossi by the Pont Louis-Philippe.

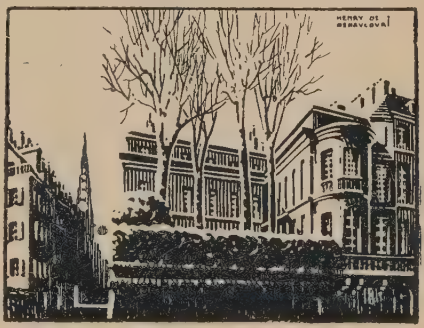
The **Hôtel de Ville** (*Préfecture de la Seine*), inaugurated 1882, was built after the plans of Ballu and Deperthes, on t site of the former Hôtel de Ville, said to have been commenc in 1532 by the French architect Pierre Chambiges, and burn down by the Commune in May 1871.

The main facade is a fairly good reproduction of the faca destroyed in 1871. Between the 2 doors leading to the inner cou

is a balustrade with ornamental lamp-posts; statues of Art and Science, by Marqueste and Blanchard. Statues of distinguished natives of Paris (110 in all) are placed between the Renaissance windows of the 1st floor. — The pediment supporting the bell-turret is crowned by 2 statues of women supporting the arms of Paris, by Gauthier. Underneath is enthroned the *City of Paris*, by Gautherin. Work and Industry, by *Hiolle*, adorn the pilasters framing the clock. The Seine and The Marne complete the decoration of this part of the building. Ten colossal gilt statues of knights look down from the top of the roof.

The three inner courtyards are decorated with statues and scrolls bearing the arms of Paris.

Visitors are admitted ev. day, Sun. incl., from 2 to 4 p. m. Entrance by the l. dorway along the main front. The visit, under the direction of a guide (gratuity), lasts 1 h.



The Hôtel Lambert.

The **Cour d'Honneur** is adorned with a bronze group, *Gloria Victis*, by Mercié.

The public are admitted only to the part used for official reception. We enter by the N. court into the **Salle des Prévôts**, where we ascend the N. staircase. — **Salon d'Arrivée Nord** : wall painting (The Pleasures of Life), by *Roll*; — **Salon d'introduction** : ceilings, Nature the Inspirer and Teacher; 2 friezes : Physical and Intellectual Exercises, 4 corner-pieces by *Bonis*. — NORTH PORTICO (Salle des Fêtes) : paintings by *Barrias* (festive subjects) : Horace and Lesbia, marbles by *Guillaume*. — **Salle des Fêtes**, a vast gallery 165 ft. long. and over 42 ft. wide and high. The ceiling, divided into five compartments, is decorated with paintings : Music throughout the Ages, by *Gervex*; The Perfumes, by *G. Ferrier*; Paris welcoming the World to her Rejoicings, by *Benjamin Constant*; The Flowers, by *G. Ferrier* : Dancing throughout the Ages, by *Aimé Morot*. On the voussoirs, The Provinces of France, by *Milliet, Ehrmann, Humbert*, and *Weerts*. — **Salon des Cariatides** : carvings by *Cugnot*; malachite vase from the Ural, presented by the Emperor of Russia, Alexander III. — **Salon de Repos** : panels by *J. Chéret*, symbolising Dancing, Pantomine, Comedy, Music, etc. — SOUTH PORTICO (Salle des Fêtes) : Paintings by *E. Lévy*, Hours of the Day and Night. — **Galerie Lobau** (alongside the Salle des Fêtes) : paintings by *Clairin, Picard, Beaudoin* and *Blanchon* (Scenes of Paris and its Environs). — **Salon d'introduction** : Mythological and Symbolical subjects by *H. Martin*. — **Salle à Manger**

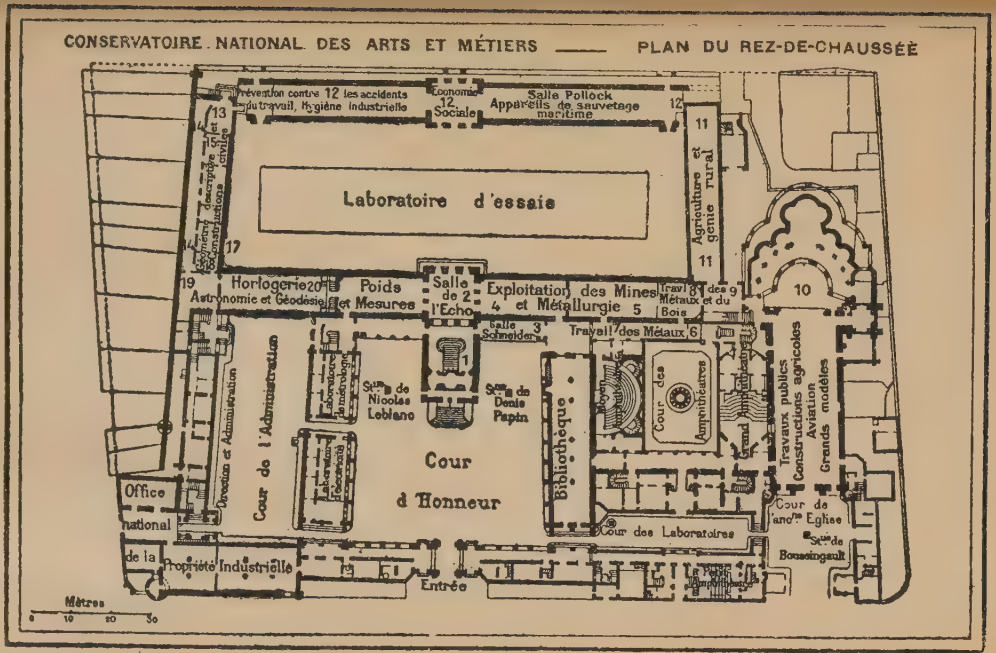
de Réception : subjects referring to Agriculture (on the central ceilir Hymn of the Earth to the Sun), by *Georges Bertrand*. — **Salon Loba** mural compositions, by *J.-P. Laurens*. — **Salon de Passage** : Louis entering Paris, by *Tattegrain*. — **Salon des Sciences** : on the central ceilir Apotheosis of Science, by *Besnard*; on the lateral ceilings, Meteorolog Electricity, by *Besnard*; on the friezes and over the doors, figures symb lising the Sciences, by *Lerolle and Carrère*; in the panels, the Elements, *Duez, Jeanniot, Rixens, Bulond*, and *Berton*, and Views of Paris, *Vauthier, Luigi Loir, Lépine* and *Barau*. — **Salon des Arts** : on the ceilir The Glorification of Art, by *Bonnat*; on the friezes, Music and Dancir by *Glaize*; in the panels, symbolical figures of the Arts, by *Chartrai Rivey, Dagnan, Ranvier, Layrand*, and *Robert-Fleury*, and Views of t Environs of Paris, by *Français, Bellet, G. Colin* and *Lapostolet*. — **Sal des Lettres** : on the central ceiling, the Parisian Muses, by *Lefebvre*; the friezes, History of Writing, by *Cormon*, and figures symbolizing t Belles-Lettres, by *Maignan* ; above the doors, subjects by *Urbain Bo geois*; in the panels, Eloquence, by *H. Leroux*; Poetry, by *R. Colli* History, by *E. Thirion*, Philosophy, by *Callot*; Views of Paris and En rons, by *Berthelon, Guillemet, Saintin*, and *Lansyer*. — **Side Gallery** alo the S. Court : The Trades, by *Galland*. — **Salon d'Arrivée Sud** : two v mural compositions, Summer and Winter, by *Puvis de Chavannes*. **Escalier d'Honneur Sud** : on the ceiling, Victor Hugo offering his Ly to the City of Paris, by *P. de Chavannes*; general decoration symbolizi the Virtues of Paris.

On emerging from the Hôtel de Ville we follow the *Aven Victoria* (on the Bureaux de l'Ass tance Publique), return to the Pla du Châtelet. Here take tramway n° Montrouge-Gare l'Est (towards t Gare de l'Est), alo the BOULEVARD SÉBASTOPOL a alight at the *Squa des Arts et Métiers*. our r. is the *Théâ de la Gaieté Lyriqu* and opposite, at t farend of the squar the Conservatoire d Arts et Métiers.

The Conservatoire des Arts et Métiers.

The **Conserv toire des Arts et Métiers** (292 Rue Saint-Martin; free ent ev. Thu., Wed., Thur. and Sat. from noon to 4 p. m.; on Su from 10 a. m. to 4 p. m.), occupies all that remains of the o Priory of Saint-Martin-des-Champs, founded in 1060, and re tored from 1845 to 1897.

On the r. and l. of the entrance doorway are statues of Scien and Art.


CONSERVATOIRE NATIONAL DES ARTS ET MÉTIERS — PLAN DU REZ-DE-CHAUSSÉE
Laboratoire d'essais
Prévention contre les accidents du travail, Hygiène industrielle 12
Économie Sociale 12
Salle Pollock Appareils de sauvetage maritime 12
Agriculture et génie rural 11
Horlogerie 20 Astronomie et Géodésie
Poids et Mesures
Salle de l'Écho 2
Exploitation des Mines 4 et Métallurgie 5
Travail des Métaux et du Bois 8 et 9
Salle Schneider 3
Travail des Métaux 6
Cour de l'Administration
Direction et Administration
Salle de Nicolas Leblanc
Salle de Denis Papin
Cour d'Honneur
Bibliothèque
Cour des Amphithéâtres
Travaux publics Constructions agricoles Aviation Grands modèles
Office national de la Propriété Industrielle
Entrée
Cour des Laboratoires
Cour de l'ancienne Église
Salle de Boussingault
Mètres 0 10 20 30

In the Cour d'Honneur, opposite the entrance, is a mod doorway adorned with busts of *Coulomb* and *Chaptal*. — On the *Nicolas Leblanc*, by Hiolle. — On the r., *Denis Papin*, by A. Mill On the r. of the Cour d'Honneur is the former *Refectory*, mast piece by P. de Montereau, containing the **Library** (abo 40,000 vols, relating to applied arts and sciences).

This beautiful edifice of the XIII c., has a nave about 140 ft. long, 33 wide and is divided into two by 8 graceful painted columns. A door the S. side (St Martin, by *Steinheil*) is one of the rarest specimens of fl Gothic. On the E. wall : on the l., Art, Painting, and Drawing; on the Science, Physics, and Chemistry, by *Gérôme*.

On the l. of the Cour d'Honneur, *Cour des Laboratoires* a *Cour de l'Ancienne Eglise*, with a XIII c. doorway. In the lat courtyard, *Monument to Boussingault*, by Dalou.

On the l. of the Cour d'Honneur is the *Office National Brevets d'Invention et des Marques de Fabrique.*

From the Cour d'Honneur, we ascend the central staircase to view rooms containing the collections.

1ST LANDING : over the door, statues of *Olivier de Serres* and *Vaucans* — Beautiful *double-staircase*, constructed by Antoine. — We descend central light. — At the foot of the stairs, SALLE 1 : show-cases with ce mics, earthenware and glass-ware. — On the r. and l., two closed portic the r. one of which, forming the SALLE SCHNEIDER (SALLE 3), contains important series of models and samples presented by the Creusot wor — The l. portico leads to the Galerie d'Économie sociale.

Ground Floor. — VESTIBULE or **Salle de l'Echo** (SALLE 2). — Stand in one of the corners, we can distinctly hear words spoken, even in undertone, in the opposite corner. — In a show-case : industrial appli tions of graphite.

On the r., SALLES 4 AND 5 : mining and metallurgy. — SALLES 6 AND 8 : metal-working. — SALLE 9 : the working of wood.

A corridor leads to the **Ancienne Eglise**, with apse and choir of XI and XII c. and nave of the end of the XIII c. The apse, surrounded chapels, is perhaps the earliest building in Paris showing the poin arch. — Inside the church are numerous large-size flying-machin among others Ader's aeroplane and the monoplane with which Blér first crossed the Channel, July 26, 1909.

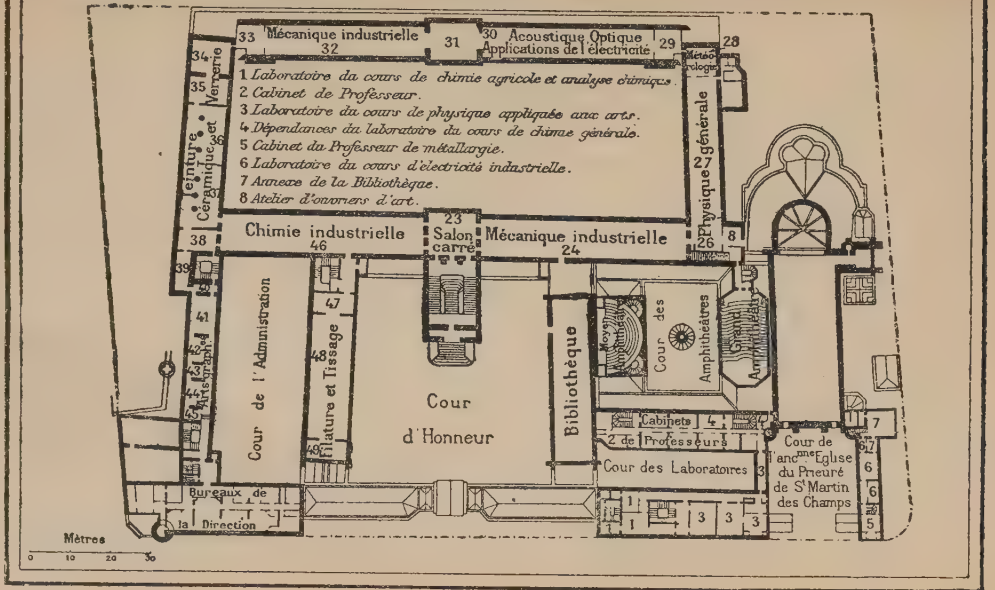
At the exit is a staircase on the l. leading to the 1st floor. We retu to Salle 9, whence we pass into the SALLE or Galerie II.; agricult and agricultural engineering (models of agricultural machines).

At the end of Salle 11, on the l., is SALLE 12, or GALERIE VAUCANS occupied by the **Musée de la Prévention des Accidents du Travail et d'H giene Industrielle** : busts of Léon Droux, civil engineer, by *Boverie*, a of Engel-Dolfus, industrial, by *Enderlin*. — The gallery is divided i two portions by a central room, into which are displayed samples of ste engines. In the second portion, protective equipment referring to the m dangerous engines.

SALLE 13 : Plant for timber-yards, etc. — SALLE 15 : Hydraulic app ratus. — SALLE 16 : Stone-cutting, dressing, wood and iron framework. SALLE 17 : Geometry; Perspective. — SALLE 18 : Arts connected w building. — On the r. of the 5 preceding rooms is SALLE 14, or long galle Plant and models for public works.

SALLES 19 and 20 : Arts of Precision, astronomy, geodesy, topograp

CONSERVATOIRE NATIONAL DES ARTS ET MÉTIERS — PLAN DU 1er ÉTAGE



clock and watch-making. — We descend a flight of stairs. — SALLE 2
French and foreign weights and measures.

First Floor. — On the landing, on the r., stained-glass windows
nephrite and serpentine stone, statue of Isis Unveiled, by *Allar*. — SAL
CENTRAL, or SALLE 23 : Furnitures, Carpets, Ceramics. Busts of J.-M. Mo
golfier, Coulomb, Delambre, d'Alembert, Vaucanson, Lavoisier, Con
Monge. — SALLE or GALERIE 24 (on the r.) : General mechanics.

SALLE 26 (staircase leading to the 2nd floor). — Physics, mechani
— SALLE 27 (on the l.) : Physics, Hydrostatics, Heat, Electricity; o
ginal calorimetres of Rumford, Dulong, Favre and Sibermann; apparat
of J.-B. Dumas for the verification of the density of the steam
barometer of Gay-Lussac, apparatus of Berthollet, first metal
thermometer system Bréguet, etc. — SALLE 28 : General Physics.
Portrait of the Conservator Sibermann (1865), by *Henner*. — SALLE 2
Acoustics. — SALLE 30 : Physics. — SALLE 31 : Mechanic-tools; lat
for portraits, presented by Tsar Peter the Great in 1717; large ir
lathe by Vaucanson. — SALLE 32 : Mechanic-tools. — SALLES
and 34 : Porcelain and glass-ware. — SALLE 35 : Glass-ware, beauti
mirrors. — SALLE 36 : Ceramics; *Coupe du Travail*, a large Sèvres porcel
vase; porcelain statue of Bernard Palissy. — SALLE 37 : Dyeing a
printing of wallpaper. — SALLE 38 and 39 : modern cinematograph
apparels. — SALLES 40 and 41 : cinema, aerial photography, etc.

SALLES 42, 43, 44, 45 : Photography. — We return to Salle 38 and vi
— SALLE 46 : Industrial Chemistry. A door on the r. of this room lea
to a vestibule preceeding SALLES 47, 48, 49 : Spinning and weaving; loo
by Jacquars and Vaucanson; tapestries; beautiful Sèvres vase. — V
return to Salle 26, whence we ascend to the 2nd floor.

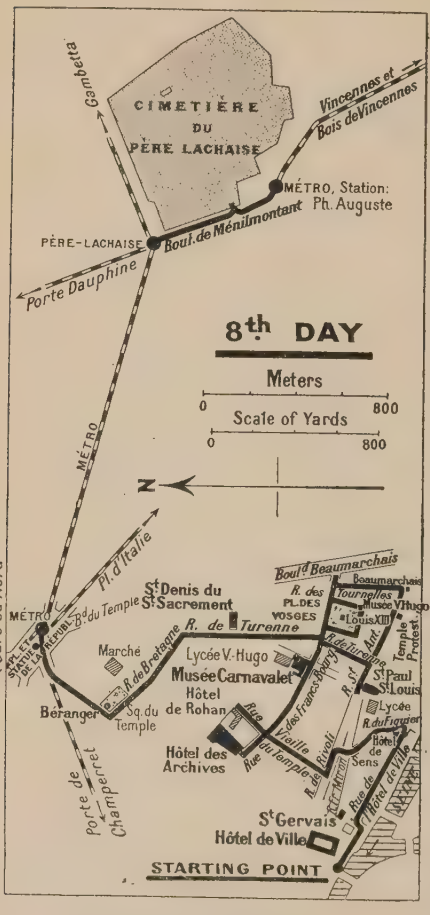
Second Floor. — SALLE 50 : hygien, heating and lightening by g
and alcool. — SALLE 51 : heating and lightening, apparels for mechanic
observations; electric engines. — SALLES 54 and 56; samples of telegrap
and telephonic instruments.

EIGHTH DAY

Morning. — *Quartier du Marais, Old Private Mansions, the Archives, Musée Carnavalet, Place des Vosges, Musée Victor-Hugo.*

Afternoon. — *Private Mansions on the left and right of the Rue Saint-Antoine, Eglise Saint-Paul-Saint-Louis. — Eglise Saint-Denys-du-Saint-Sacrement, Square du Temple, Cimetière du Père-Lachaise.*

OLD MANSIONS IN THE QUARTIER DU MARAIS
(The numbers on the plan are those of the houses.)



Route Plan for the Eighth Day.

Starting point: *Quai de l'Hôtel-de-Ville.* — We turn into the *Rue de l'Hôtel-de-Ville.* At N° (corner of the R du Figuier), *Hôtel des Archevêques de Sens*, built 1477–1519. This and the Hôtel de Cluny are the only examples in Paris of the secular architecture of the xv c. At N° 26 Rue Geoffroy-l'Asnier, *Hôtel de Chalon-Luxembourg* (formerly Hôtel of the Connétable de Montmorency; restored during the VII c. — We cross the *Rue de Jouy* and at N° 68 *Rue François-Miron*, admire the *Hôtel de Beauvais*, built by Lepautre, in the XVII c.; at N° 7 Rue de Jouy the *Hôtel d'Aumont*, now occupied by the Pharmacie Centrale, was built by Mansard.

We follow the Rue de Rivoli, then, on the l., the *Rue Vieille-du-Temple.* On the l., at N° 47, *Hôtel de Hollande*, built in the XVII c. by T. Cottard and named after the Dutch Embassy, established there under Louis XIV. At N° 5 a corbel turret said to have been part of the *Hôtel Barbette.* The Duc Louis d'Orléans was coming out of this mansion when he was assassinated

by the Duc de Bourgogne, Jean sans Peur. At N° 87 the *Archives Nationales* (below) have replaced since 1927 the Imprimerie Nationale, in the mansion commenced in 1712 by Cardinal de Rohan (in the interior, graceful and fanciful decoration by *Huet*, in the « Cabinet des Singes »).

We again pass down the Rue Vieille-du-Temple as far as the *Rue des Francs-Bourgeois* and turn to the r. At N° 60, is the Cour d'Honneur of the *Archives Nationales*. This building was formerly the *Hôtel de Soubise*, occupying the site of the Hôtel du Connétable de Clisson, built in 1371, of which there remains, in the Rue des Archives, on the l. of the façade, a fine doorway flanked by turrets.

The **Hôtel des Archives Nationales** is mainly composed of buildings erected at the beginning of the XVIII c., by *Demaire* (1705-1709), for François de Rohan, Prince de Soubise, and of other structures re-erected or added in the XIX c. The Cour d'Honneur is surrounded by a magnificent colonnade, ending in a façade with a carved pediment by Robert le Lorrain.

The Hôtel de Sens.

The *Musée des Archives* or *Musée Paléographique et Sigillographique* (open to the upblic on Sun, from 1 to 4 p. m.) is shown to visitors on Thurs. from noon to 4 p. m., on presentation or proofs of identity. The Hôtel Carnavalet and Victor Hugo's house taking about two hours to view, it is imposible however to include a detailed inspection of the Musée de Archives. Nevertheless, those who wish to inspect it in preference to Victor Hugo's house have only to apply personally at the Hôtel des Archives any time after noon, after viewing the Carnavalet Museum. On leaving, they should go down the Rue des Francs-Bourgeois as far as the Rue de Turenne and continue the itinerary from that point onwards.

Musée des Archives. — **Staircase.** — Busts. Royal seals.

First Floor. — IST ROOM. On the r., as we enter, curious painting on

linen (The Jesuits guiding the Good Ship Religion to the Harbour of Salvation); against the walls, show-cases (white numbers) with documents dating from various periods extending from the time of the Merovingians to that of Napoleon I; in the centre of the room, show-cases (green numbers) containing numerous peace treaties from the time of Richard Cœur de Lion, down to 1852; cabinet with panels from the Hôtel de Guise; relief plan of the Bastille, with old keys underneath. — 2ND ROOM: Naval records; above the door opening into Salle 3, Venus at her Bath, by *Boucher*. — 3RD ROOM (formerly the bedroom of the Princesse de Soubise): at the far end, Pastorals, by *Boucher* and two landscapes, by the same artist, the other by *Premières*; show-case 68: Revocation of the Edict of Nantes; *autographs of the time of Louis XIV*; — 4TH ROOM: decoration by *Boffrand*, paintings by *Natoire*; autographs of the times of Louis XV, Louis XVI and the Revolution. — 5TH ROOM: autographs. — 6TH ROOM: mementoes of the Consulate and of the Empire. — 7TH ROOM: medals and coins; keys and padlocks of cities and fortresses (17th-19th).

Ground Floor. — 1ST ROOM (open on Sun): frieze panels by *Boucher* and *Van Loo*; — 2ND ROOM (open on Sun.), with delicately carved wainscoting and groups of figures in round bosse. — 3RD ROOM (former bed-room of the Prince de Soubise; restored): tapestries. Louis XV table on which Robespierre was laid when wounded, on the evening of the 9th of Thermidor.

We return to the Rue des Francs-Bourgeois. At N° 35, *Hôtel du Président Duvin de Fontenay*, with gateway flanked by pavilions and a fine row of arches in the courtyard. At N° 31, *Hôtel du Maréchal d'Albret*; in the courtyard is a Renaissance façade in good state of preservation. At the corner of the Rue de Sévigné, *Hôtel Carnavalet*. — At N° 24 Rue Payenne, *the Hôtel du Président Lamoignon*, first President of the Parliament of Paris (1658), built after 1580 for Diane de France, Henri II's daughter; nowadays it is an annex to the Musée Carnavalet.

The **Musée Carnavalet** (open daily *Mond. and Thurs. morning, exc. as well as hol., from* 10 *a. m. to* 4 *or* 5 *p. m.*; — *adm.* 2 *fr.*) is installed in the *Hôtel Carnavalet*, intended for the exhibition of works of art and curiosities relating to the history of Paris.

The Hôtel Carnavalet, built in 1550 by P. Lescot, remodelled in the XVII c. by Mansart, restored in modern times by Paumentier and Roguet, was for 20 years the residence of Mme de Sévigné.

FAÇADE in the Rue de Sévigné: XVI c. *doorway*, preserved by Mansart, in his new façade of 1661 and ornamented with statuary by *Jean Goujon*.

COURTYARD. Facing the entrance doorway, group of the Seasons, by *J. Goujon*. — In the centre, masterpiece by *Coysevox*: Louis XIV in bronze.

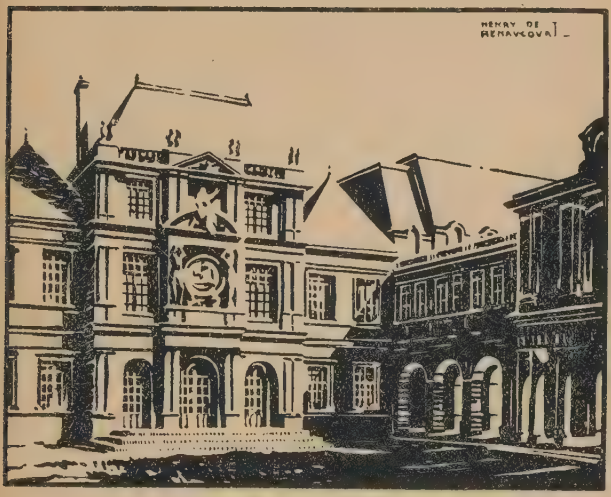
Ground-Floor (visitors with short time at their disposal may pass rapidly through the r. wing and ascend to the 1st floor). Beyond the 1st room, we leave on the l. the Galerie des Costumes (*below*) and we presently reach the

SALLE DES ENSEIGNES. — Fine old wrought-iron grate. — Important collection of old Parisian signs and carvings from house-fronts. —

the end of the gallery, great statue (gilt lead)' representing the Victory, brought from the Fontaine des Palmiers, Place du Châtelet. — In the show-cases, collection of Parisian trader's signs.

SALLE 5 (PARISIAN DRESSES presented by the Société de l'Histoire du Costume). — XVIII c. dresses. To the walls, Gobelins tapestries after designs by François Casanova.

VESTIBULE. — From this hall ascend a fine staircase, reconstruction of the old staircase in the Hôtel de Luynes. — We turn to the r.



The Musée Carnavalet.

SALLE 6 (XIX c. DRESSES) and SALLES 8, 9, 10 (XVII and XVIII c. DRESSES); continuation of the *Musée du costume*. Bronze statue of the Duc de Bordeaux by Lemaire (1827).

We retrace our steps and visit SALLES 13, 14 and 15, containing RELIEF PLANS of the ancient and modern Paris, particularly a replica of the Cité during the XVI c. by Hoffbauer. — In Salle XIV, note the interesting tapestry, modern reconstitution of the " Plan de Tapisserie ", from the XVI c. which formerly was in the City Hall; it disappeared in 1788.

On the r. side of the vestibule a door gives access to the garden, behind the main building.

Round the garden (laid out after the French style and lined by the Rue Payenne and the Rue des Francs-Bourgeois) extend 2 galleries and a building added after 1860. In the centre, interesting edifices; fronting the rue des Francs-Bourgeois, the " Arc de Nazareth " (the entrance on this side) is a graceful arch dating from the reign of Henri II (1550), and

which formerly was used to pass from the Cour des Comptes (Palais de Justice) to the Archives. Here we note fine consols and a fresco decorated by Jean Goujon; monograms and devices from the king. The wrought iron grate is modern. — Opp., the Pavillon de Choiseul has been bought from the Hôtel de Choiseul (XVIII c.) which stood in the Passage de la rue du Quatre-Septembre. — In the back stands the Pavillon des Drapiers with the fine facade of the old Bureau des Drapiers, situated formerly in the rue des Déchargeurs near the central markets; the sculptures represent the City of Paris and its crest, between two large cariatides.

GROUND FLOOR.

We return to the vestibule (above); in front of us, staircase with wrought-iron railing brought from the Hôtel Carnavalet. We ascend the steps and enter straight in the *Galerie des Vues de Paris des XVI^e^ XVII^e^ et XVIII^e^ siècles.*

SALLE 18. — Procession of the Ligue on the Place de Grève, painting attr. to *Pourbus*; the Cimetière des Innocents during the XVI c.; large view over the Seine, the Louvre and the Tour de Nesles, as it was *ca.* 1630; general view over Paris taken *ca.* 1650 from the Faubourg Saint-Jacques.

SALLE 19. — Plan for the Pont-Neuf; view of Paris as seen from the Pont de la Tournelle (1630); view of the Hôtel de Ville (1721); the Place Royale ab. 1665.

SALLE 20. — The Seine and the Louvre ab. 1640, by *Abraham de Verwer*; large view of the Observatory, by *Francisque Millet*; the fire of the Petit-Pont, by *J.-B. Oudry*; view of the Pont-Neuf ab. 1660, on the r. the Louvre with the facade built by Le Vau.

SALLE 21. decorated with wainscotings brought from the Hôtel de la Pitié. — Fan leaves (framed) representing the markets of Paris in the XVIII c.; drawings by *Perelle*, etc.; shops of the Quai de la Mégisserie.

SALLE 23 (*Salon Colbert-Villacerf*). — This room has been brought from the Hôtel Colbert-Villacerf (XVII c.; 23 rue de Turenne). The painted and gilt panellings offer a rich ornamentation.

SALLE 24 (*1st Salle Dangeau*). — Former bed-room of the Hôtel Dangeau (historiograph to Louis XIV) in the Place Royale. The panellings and the

ceiling (painted by *Perrier* : the Sunrise) have been brought exactly as they were. Although much decayed, this decoration is nevertheless very interesting, Fine XVII c. Gobelins tapestries. — Wax bust of Henri IV, by *Michelet Bourdin*, work done at the king's death, in 1610.

SALLE 25 (*2nd Salle Dangeau*), former dining-room of the Hotel de Dangeau; painted celing by *Le Brun*, restored by *Maillot* : Hebe introduced by Mercur to Jupiter; in the corners, the Muses. — Views of Paris, by *Grevenbræck*.

We reach the landing of the staircase giving access on one hand to the modern rooms of the ground-floor, on the other to the Cabinet des Estampes and to the offices of the Conservator. We enter on the r. the galleries of numismatics, it is to say Salles 61, 62 and 63.

SALLE 61. — Coins, medals, etc. referring to the Parisian guilds and representing monuments or personages of Paris.

SALLE 62. — Small drawing-room with panellings (Louis XV time) from an Hôtel of the rue de Varenne, and ceiling from a mansion of the rue Blanche. Drawings of coins and medals, by *Duvivier* and *Depré*.

SALLE 63. — Important *collection of coins* (La Durandière donation). — We retrace our steps and turn to the r. as we reach the landing. Suite of rooms with panellings (Louis XVI time) from the former residence of the archbishops of Paris at Conflans-Charenton.

SALLE 26. — Important series of Parisian views, painted by the *Raguenets* from 1750 to 1775.

SALLE 27. — The putting down of the houses of Pont Notre-Dame and Pont au Change, by *Hubert Robert*. General views of Paris, by *Grevenbroech*; the Seine with the Cours-la-Reine, by *Genillon*. In the show-cases, very interesting series of *drawings by *Gabriel de Saint-Aubin*.

SALLE 28. — The fire of the Opera of the Palais-Royal, in 1781; opp., the setting out of the Pont de Neuilly, the Bains d'Apollon at Versailles, the cenotaph of J.-J. Rousseau in the Tuileries (1794), paintings by *Hubert Robert*. Drawings by the same, etc. Model of the Madeleine, 1764. In the show-cases, series of the drawings by *Saint-Aubin*, continued.

SALLE 29. — Views of Paris, by *Noël*, etc.

On the r., inner courtyard adorned with flattints attr. to *Sauvage*, and a beautiful *Gobelins tapestry* with the arms of France.

SALLE 30. — Drawings by *Lallemand*, *Maréchal*, *Demachy*, etc.

SALLE 31. — Panellings from N° 12, rue Laffitte. The putting down of the Eglise des Feuillants, the fire of the Hôtel-Dieu, both by *Hubert-Robert*; interiors of churches; monumental staircase by *Demachy*.

We enter then a suite of rooms (32-37), adorned with panellings (Louis XVI time) from the Hôtel de Breteuil, styled De Fersen, 17 rue Matignon.

SALLE 32 (*Small Boudoir*).

SALLE 34. — Important collection of *views of Paris during the XVIII c.*, by *Demachy*; works for the disentangling of the Colonnade of the Louvre; ruins of the Saint-Germain Fair. In a show-case, on the r., the circus of the Palais-Royal, by *Meunier*. On the fireplace,decimal clock with three dials.

SALLE 35. — Water-colours representing views of Paris under Louis XVI, by the Chevalier de Lespinasse: on the l., the Chinese Baths. In the show-cases, drawings by *Maréchal*. Decimal clock (gilt and enamelled bronze). Louis XVI clock representing the water-works of the Samaritaine. On the r., Night Fest at the Petit-Trianon, by *Cl. Châtelet*.

SALLE 37 (*Salon rotonde*). — Delightful panellings with carved poppies. Sketches and watercolours representing views of the Tuileries, of the Trianon, etc.

SALLE 38. — Drawings by *Norblin* (the Tuileries, the Champs-Elysées, and popular scenes in the streets, under the Consulate).

STAIRCASE. — Replica of the staircase of the Hôtel de Luynes, adorned in its upper part with frescoes by *Brunetti*. These frescoes have been brought to Carnavalet when the Hôtel de Luynes was demolished.

1st Floor. — SALLE 39. — LOUIS XVI AND THE FÊTE DE LA FÉDÉRATION. — On either side of the doorway, large show-cases with fans decorated with events of the revolutionary period.

L. side : Preparation of the Fête de la Fédération in the Champ de Mars, beautiful watercolour by *Leguay*; small show-cases containing relics referring to the Fête de la Fédération, porcelain ware, earthen ware, etc.; portrait and work of Roucher, a poet who died with André Chénier — Fête de la Fédération in the Champ de Mars by *Swebach-Desfontaines* (large drawing).

1ST FLOOR.

At the end of the room, portrait of La Fayette as a youth, by *Danloux*; portrait of Louis XVII; fine bust of Mirabeau by *Tessier*.

In the centre, show-case containing : relics of Marie-Antoinette ; medallion of Mme de Lamballe; fine book bindings of the Revolution time (Mr. Gruel donation); collection of various relics and mementoes referring to the Royal family (Mr. Raynaud bequeath); Act of Accusation of Louis XVI, communion veil (Jan. 21, 1793) and writing paths of the Dauphin, etc.

R. side : Large portrait of Louis XVI (1776), by *Duplessis*; small show-case containing portraits of Mme Roland and her mother, mementoes referring to the National Guard, to La Fayette, Necker, etc.

SALLE 42. — FABRE DE LARCHE COLLECTION. — Table of the Men's rights which was in the room where the Convention hold sessions; in the show-cases : badges, miniatures, Phrigian caps, revolutionary statuettes by *Chinard*, etc.

We turn to the r.

SALLE 43, styled DE LA BASTILLE. — Central show-case : ink-pot of Camille Desmoulins, weapons, views of the fortress, various fragments, etc. — On the walls, from l. to r., diminutive model of the Bastille, carved by Palloy, in one of the stones from the edifice. — Over the montelpiece, fine panoply of swords (Revolution time). — On the r., portrait of Latude,

by *Vestier*; in a show-case underneath, ladder and instruments used by him when effecting his escape. Numerous paintings referring to the events of July 14th. Chess-board from the early period of the Revolution.

SALLE 44, styled DE LA CONVENTION. — On the walls, from l. to r. : portraits of Danton, Marat, Robespierre, Barrère, Lebon, etc.; Lucille Desmoulins, by *Bailly*. — Chess-board with the arms of the Revolution (inlaid work). — Portrait of Paré, Minister of the Interior, notifying to the Convention the arrestation of Danton, by *Laneuville*. — Central show-case : revolutionary ceramics. Lateral show-cases : from l. to r., portraits of the actor Chenard, by *Bailly*; miniatures and autographes of the main " Conventionels "; *call to the arms from the Commune of Paris against the Convention during the night 8-9 Thermidor, An II (Robespierre, hesitating, has left his signature unachieved); mementoes referring to the " Martyrs of the Liberty " : Lepelletier de Saint-Fargeau, Marat, Chalier.

SALLE 45, styled DU TEMPLE. — Furniture of the royal captives (stay in the Temple prison) : bed of Mme Elisabeth, powder-box of the Queen, chairs. — In a show-case mementoes of the royal family (when in the Temple); shirt (the monogram has been taken away) and counterpane of the Queen, razor and stocking of the King, corset of Mme Royale; game of the Dauphin. — Other show-case; *last autograph order given by Louis XVI, on Aug. 10th. — On the walls, portraits of Louis XVII, of the " Widow Capet " and of Louis XVI, in the Temple, by *Ducreux*. — In the centre, relief plan of the Temple precincts, made before the Revolution.

We reach the landing of the Sévigné staircase (five Brussels tapestries) and we turn to the l. to proceed through a suite of rooms almost all decorated with old XVII and XVIII c. panellings : here are displayed *mementoes and portraits* of those times.

The first rooms have been brought from the Hôtel Sévigné.

SALLE 46. — XVI c. painting representing an excursion out of town (in the background curious view of the Cité). — XVI c. portraits. — Henri II of Montmorency beheaded in Toulouse, 1632. — Against the mirror, *portrait of Mme de Sévigné, pastel by *Robert Nanteuil*. — The Ottoman embassador Mehemet Effendi in 1721, on his way from the Tuileries to the Hôtel des Ambassadeurs, rue de Tournon, by *P. D. Martin*.

SALLE 47. — It was the *reception-room of Mme de Sévigné*; the panellings are in their primitive state. — Portrait of Mme de Grignan, daughter of Mme de Sévigné, by *Mignard*. Underneath, show-case containing several personal mementoes of Mme de Sévigné : letter; part of one of her dress. Central show-case : the Marquise de Brinvilliers, the famous poisoner, drawing. On the r. funeral slabs of the de Coulanges — Sévigné family.

SALLE 48 (*Small room opening into the above reception-room*). — Graceful wrought-iron railing. Lounge which was used by Mme de Sévigné (brought from a house she had in Vichy).

SALLE 49 (*Boudoir rococco*). — Lacquered panelling from the Hôtel Lariboisière, presenting a delicious specimen of Louis XV decoration.

SALLE 50 (Louis XVI panellings). — Near the window, The Quarreling at the Fountain, by *Et. Geausat*; opp., paintings : The Carriage of the Bad Girls, 1760; The Seller of Garments. — Street-side : Bed of justice, held by Louis XV, when a child, drawing. — Show-case; redchalks by *Watteau, Laucret, Pater*.

SALLE 51 (decorated with Louis XVI panellings brought from an Hôtel put down when completing the Bd Raspail). — Engravings after A. de Saint-Aubin and Fr. Boucher. — Show-case : Rigaud collection, old embroideries.

We then visit the following rooms :

SALLE 58 (Drawing-room from an Hôtel demolished in rue de Fleurus

when achieving the Bd Raspail; polychrom panellings in the Louis XV style). — Show-case; plate from the Du Barry's table service (Sèvres porcelain).

SALLE 59, styled SALLE GEORGE SAND (containing the fine donation presented by Mme A. Lauth-Sand, of mementoes of her family). — Portrait of Aurore de Kœnigsmark; *beautiful portrait (pastel) of the Maréchale de Saxe, by *Latour*; portraits of the Marshal's daughter and son-in-law Dupin de Francueil; bust of Sabine Houdon, by *Houdon*; portrait of George Sand, by *Charpentier*; the engraver Calametta, by *Ingres*; rings and jewels of George Sand; furniture of Aurore de Saxe, etc.

SALLE 60 (Regence panelling). — On the l., portrait of a woman, by *Duplessis*; sketches by *Subleyras* for a painting representing the delivery of the Holy Spirit Order; pastels by *Perroneau* and *La Tour*; full length study, by *Fr. Boucher*.

We return to Salle 51 and we enter (on the l.) in the new room adorned with Louis XV penallings.

SALLE 52, styled DE VOLTAIRE. — Beautiful panellings from the Quai Conti. — Portraits of : Voltaire at 24 years old, by *Largillière*; Alembert; Voltaire at Ferney. Show-case : numerous mementoes of Voltaire and Rousseau; plaster-cast of Voltaire dead; herbier of Rousseau.

SALLE 53, styled DES STUART. — Fine panellings from the Hôtel de Stuart d'Aubigny (rue Malebranche) with musical attributes. — The abbot Delille, terra-cotta; portraits of Mme Doyen, by *L. Tocqué*, of the painter Ed. Jeanrat, by *himself*, of Mme Duclos, of the Comédie-Française, by *Grimon*.

SALLES 54 and 55, styled DES ECHEVINS. — Panellings from Quai Conti and rue Hautefeuille. These two rooms contain a series of portraits of aldermen and prevosts of tradesmen, as well as paintings referring to historical events of the old Parisian municipalty : Portrait of two aldermen; master piece by *N. de Largillière*; other portraits by *N. Hallé, de Troy*, etc. portrait of M. de la Michodière, prevost of tradesmen, by *Duplessis*; Sketch by *Largillière*. Great painting commemorating the Peace of Aix-la-Chapelle (1749), by *Dumont le Romain*.

SALLE 56 (Panellings from the same Hôtel at Quai Conti as those in Salle 52). — Portraits by *Vestier*, *Colson*, etc.; presumed portrait of Théroigne de Méricourt; remarkable portrait of a youngman, by *Prud'hon*. — Show-case : miniatures by *Vestier*, *Fr. Dumont*, *Langlois*, *Prud'hon*.

SALLE 57, referring to the THEATRE DURING THE XVIII C. — Regence panellings. — Small portrait of Mlle Maillard, of the Opera, which was placed on the altar of Notre-Dame during the " Fêtes de la Raison " Nov. 1793; parade of the theatre of the Saint-Laurent fair; Mlle Contat in various casts; portrait of Lekain. — Show-case : satirical drawings of Mlle Lange, by *Girodet*; Saxe porcelain decorated with a picture of the Camargo.

We reach the landing of the great Luynes staircase. We go down and visit on the ground-floor the historical collections referring to the XIX c.

SALLE 65, styled DU 1er EMPIRE. — Large flag dedicated to the First Consul. — Wall-case containing Napoleon I's travelling case, bequeathed to the City of Paris by General Bertrand (spy-glass, compas, silver ware bottles, comb, tooth brush, plates etc.); death mask of Napoleon, cast in bronze by Antomarchi; plaster do of the Roi de Rome. — Above the show-case, bust of Bonaparte, by *Corbet*. — On the walls, from l. to r. : Exhibition of the produce of An IX in the Louvre courtyard, a water-colour; portraits of Desgenettes, Kléber, General Dugommier; Departure of the Parisian Conscripts, in 1807, a celebrated painting by *Louis Boilly*; portrait of Talleyrand, by *Prud'hon*; portrait of Napoleon I, by *R. Lefèvre*; Blessing of the colours of the Imperial Guard.

SALLE 65 (*From the* 1830 *Revolution* to the 1848 *Revolution*). — Relief plan depicting the arrival of the Duc d'Orleans at the Hôtel de Ville on July 31, 1830. Other relief plan depicting the criminal attempt of Fieschi, July 28, 1835. — The Fight at the Porte St Denis, by *Hippolyte Lecomte*, July 28, 1830. — Tent of the Emperor of Morocco, trophy of the Duc d'Aumale after the battle of l'Isly, exhibited in the Tuileries gardens by *Karl Girardet*. — Portraits of Bérenger, by *Ary Scheffer*. — Bust of Bérenger. — Series of views of Paris during the Journées de 1848 by *Champin*. Portraits of Lamartine, of Ledru-Rollin; bust of Garnier-Pagès.

SALLE 67 (*Views of Paris from* 1800 *to* 1850). — The Pont Saint-Michel, by *Corot*; the Prison des Madelonnettes, by *Boilly*, the Boulevard Poissonnière in 1834, by *Dagnan*; the Château de Saint-Cloud, by *Troyon*. Various views by *George Michel, Canella*, etc. — In the centre of the room, desk of Louis-Philippe.

SALLES 70-72 (*Second Republic and Second Empire*). — Curious decoration, by *Louis Boulanger*, the romantic painter. Craddle of the Imperial Prince, Napoleon III's son, presented by the City of Paris (Gift of the Empress Eugeny).

Relief plan : parade, Place Vendôme, of the first troops sent to Crimea, Dec. 29, 1855. — Drawings, by *Constantin Guys*, on the fashion. Baudin on the barricade, by *Pichio*.

Paul and Alfred de Musset, by *Dufau*; Victor Hugo, by *Heim*; Michelet, by *Thomas Couture*. Alfred de Vigny, as Lieutenant de la Maison du Roi, 1814. — Bust of Balzac, by *David d'Angers*.

SALLE 74 (*Theatre from* 1800 *to* 1850). — Talma, by *Riesener*; Mlle Duchesnois, by *François Gérard*; the Malibran, by *Decaisne*. — Series of caricatures of actors and statuettes, by *Dantan*. — Parade on the Boulevard du Temple, painting; The " Dame aux Camélias ", water colour.

SALLE 75 (*Siege of Paris and Commune*). — The " queue " at the butchery, by *Guillaumet*; watercolours by *Pils*; the Porte-Maillot during the winter 1870-71, by *E. Detaille*; Mgr Darbois on his death-bed, by *Chartran*. — Show-case : death mask of the painter Henri Regnault, killed at Buzenval; types of the Commune, drawings by *Vierge*.

We cross the hall and enter the

SALLES 76 and others (*Period from* 1870 *to nowadays*). — Views of Paris by *De Nittis, Lepère, Ten Cate, Houbron, Jouas, Truffaux, Lebourg*, etc.; mementoes referring to the Great War 1914-1918 (Note the reception of Marshals Foch and Joffre by the Municipal Council, at the Porte Maillot in July 1919, by *Lucien Simon*).

We return to the vestibule, pass the door on the r., and crossing the gardens (open gallery) we reach the exit.

On leaving, we note the two houses by the side of the Museum (Nos 25 and 27 Rue Carnavalet). These constitute the *Lycee Victor Hugo*, occupying the old Couvent des Annonciades. — N° 29 is the *Hôtel Le Pelletier-St-Fargeau*, which contains the Institut d'Histoire de Géographie et d'Economie Urbaine. The library (open daily, Aug. exc., from 10 a. m. to 4 or 5 p. m.) comprises nearly 230,000 vol. and 25,000 m. s. s., referring to the history of Paris and to the Revolution.

We then proceed to the Place des Vosges along the Rue des Francs-Bourgeois.

The **Place des Vosges**, formerly *Place Royale*, was opened in 1604 on the site of the Palais des Tournelles, which was given up by Catherine de Médicis. In the court of this palace took

place the tournament in which Henri II was killed in 1559. was then a horse market; here, in 1575 occured the famous trip duel between three de Guise partisans and three « mignons » Henri III. — Henri IV ordered the erection of the houses su rounding the square (they are still to be seen). Under Louis XI it was the « rendez-vous » of the fashionable society. In 1799 was styled Place des Vosges to honor the Department of tha name, which was the first to fullfill its taxes. The Place is a vas square bounded on each side by freestone and brick houses of uniform pattern, wit a row of arcades o the ground-floor. At the corners ar 4 fountains. In th centre stands th *equestrian statue* o *Louis XIII*, erecte in 1825, by Cortot an Dupaty. During th reign of Louis XII this was the fashio nable quarter and ré sort of Parisian so ciety, Richelieu live at N° 21, Rachel, th tragic actress, at N° 9 At N° 6, formerly oc cupied, it is believed by Marion Delorme Victor Hugo dwelt here from 1833 to 1848. In 1903, the Cité d Paris installed here a highly interesting musuem entirely devote to the great poet.

Place des Vosges.

Musée Victor-Hugo (daily, from 10 a. m. to 4 or 5 p. m. with the exc of Mon., Thues. morning and legal hol. — Adm. 2 fr.).

STAIRCASE. — Romantic drawings, by *Boulanger*, *Célestin Nanteui Devéria*. Between the 1st and 2nd floor, bas-relief (glass paste) : Apotheos of Victor-Hugo, by *H. Cros*; Victor-Hugo and his son François-Victor by *Aug. de Chatillon* (1836).

1ST FLOOR : — 1st Room, novels; The Death of Gavroche, by *Willette* Jean Valjean, by *Dewambez*; Esmeralda, by *L.-O. Merson*. — 2nd Room admirable drawings by **Hugo**, extremely romantic; busts of the poet the beautiful bronze one by **Rodin** and the marble one by *David d'Angers* — 3rd Room : other drawings by Hugo; show-cases referring to his works — 4th Room, the poet's youth : works by *Nanteuil*, *Devéria*, *Boulanger Descamps*. — 5th Room, theatre : Battle of Hernani, by *Besnard*; water colours (dresses) by *Delacroix*, *Gavarni*, *Boulanger*; portrait of Juliett Drouet (Hugo's friend), by *Champmartin*. — 6th Room : Victor-Hugo by *Bonnat*; do., by *Bastien-Lepage*; the Satyr, by *Fantin-Latour*; Eve by *Baudry*; the Poor People, by *Steinlen*; Fantine abandoned, by *Carrière* Sarah bathing, by *Henner*.

2ND FLOOR (where **Hugo lived**). — 1st Room : The Eightieth Birthday

by *Raffaëlli*; Funeral Attendance at the Arc de Triomphe, by *Roll*. — 2nd Room : furniture collected by Hugo; The Heavenly Fire, by *Boulanger*; bust of Mme Hugo, by *V. Vilain* (1847); inkstands and autographs from Hugo, Al. Dumas, Lamartine, George Sand (1860). — 3rd Room : dining-room decorated by Hugo himself. — 4th Room : portraits of Mme Hugo, of Léopoldine Hugo, by *Boulanger*; head of Hugo, modelled the day after he died, by *Dalou*; academitian dresses, cap and overcoat worn by the poet during his exile after the Coup d'Etat (Dec. 2, 1851); various exhibits. — 5th Room : reconstitution of Hugo's death chamber, as it was at Avenue d'Eylau (act. *Av. Victor-Hugo*); Hugo dead, by *Bonnat* and by *Falguière*.

3RD FLOOR. — Library.

On leaving, we follow the *Rue des Tournelles*; at N° 21 *bis* is a Synagogue; at N° 28, a beautiful mansion built by Mansart. Ninon de Lenclos occupied part of this house. — At the corner of the Rue des Tournelles and the Rue Saint-Antoine is a *statue of Beaumarchais*, by Clausade.

In the *Rue Saint-Antoine*, on the l., at N° 17, *Temple Sainte-Marie*, at the corner of the Rue du Petit-Musc. N° 21, *Hôtel de Mayenne-d'Ormesson*, built by Ducerceau. N° 62, on the r., *Hôtel de Sully*, built for Sully by J. Cucerceau, 1614-1630; Facade and courtyard richly ornamented with sculptures, figures of the Four Seasons, and curious mascarons; the Hôtel de Sully contains a Musée-Bibliothèque referring to the old gone Paris (visitors admitted upon request). — Beyond the Rue Saint-Paul, on the l., the *Eglise Saint-Paul-Saint-Louis*, built by the Jesuits at the expenses of Louis XIII; doorway by Martel Ange; the panels of the doors date from the XVII c.

The interior is in the Corinthian order. — The water fonts consist of shells presented by Victor-Hugo. — R. crossbar : Louis XIII presenting the model of the church, by *Vouet*. — L. crossbar; Christ in the Olive gardens, by *E. Delacroix*. — *Chapel* on the l. of the greet-altar; marble Virgin, by *Germain Pilon*. — *Cupola* : four large flattints : Clovis, Saint-Louis, Charlemagne, Robert le Pieux.

At No 101, entrance of the **Lycée Charlemagne**, installed in the former Jesuit school (XVII c.), behind the church.

We retrace our steps and turn up the *Rue de Turenne* on the l. — N° 23 is the wing of a mansion in which Jeanne D'Albret resided when staying in Paris. At N° 68, **Eglise Saint-Denis-du-Saint-Sacrement**, built by Godde, 1823 to 1835, in the form of basilica, and preceded by a peristyle with a pediment : The Cardinal Virtues, by *Feuchères* (within on the r. of the entrance is a magnificient *Pietà* by *E. Delacroix*).

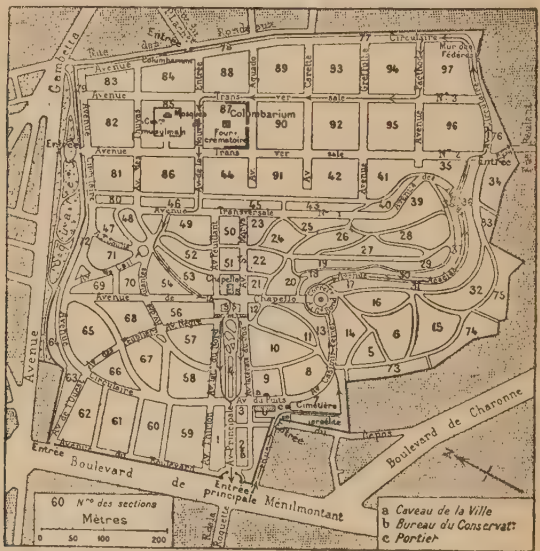
Turning into the *Rue de Bretagne*, we reach the *Rue du Temple* and then the *Square du Temple*.

This square occupies the site of the old fortified house of the Knights Templars, in the tower of which Louis XVI was imprisoned. Bronze statues; statue of Béranger, by *Doublemard*.

The Rue du Temple ends at the Place de la République. — Thence the metro (direction of Gambetta, Père-Lachaise station),

brings us to the Cimetière du Père-Lachaise. Principal entranc Boulevard Ménilmontant.

The **Cimetière du Père-Lachaise**, or Cimetière de l'E commenced in 1804 under the direction of Brongniart, has be considerably enlarged to eastward since its inception. Its na derives from a Jesuit of the Chaise, confessor to Louis XIV, w was dwelling in a house which formerly stood on the site of t



Père-Lachaise Cemetery.

Chapel. It is the largest cemetery in Paris (over 100 acres). the 4th section, near the entrance, is the *Monument aux Mort* by Bartholomé. — In the 87th, is the *crematorium* (1889-190 built on the plans of Formigé.

For a cursory visit we may fallow the itinerary marked out on t plan, stopping before the following tombs : — 4th section : **Arago**, *Ledr Rollin*, *F. Faure* (Saint-Marceaux), *Falguière* (Mercié); **A. de Musse** *P. Baudry*, **The Monument aux Morts**, by Bartholomé. — 6th : *Monume to the Victims of June* 1832. — 7th : *Jewish Cemetery*; tomb of **Rache** mausoleum of **Héloïse and Abélard**. — 8th : *Mlle Mars*, *Lesurques* (convict of the murder of the Lyons courier), **Cuvier**. — 11th : *Boieldieu*, *Grétr*

Bellini, Cherubini, Garat, Tamberlich, Bernardin de Saint-Pierre, **Chopin** (Clésinger). — 12th : **Talma,** *Géricault.* — 13 th : *Méhul, Hérold, Casimir-Périer.* — 18th : **Robert de Flers**; *Raspail* (Etex), *Champollion, Kellermann, Jacques Lafitte.* — 20th : the actress *Clairon*; **Claude Bernard**; *Isabey.* — 22nd : **Gustave Doré.** — 23rd : **Ingres.** — 24th : *Daubigny, Pradier*; *Junot, duc d'Abrantès*; **Daumier, Corot.** — 25th : **La Fontaine,** and **Molière.** — 26th : **Alphonse Daudet.** — 27th *Admiral Bruat* (Maindron), the aeronauts *Gaston* and *Albert Tissandier.* — 28th : *Marshal Lefebvre* ; *Masséna*; *Beaumarchais*; *Brillat Savarin*; *Barras, Daunou* (David d'Angers), *General Foy* (do); *Manuel* and *Béranger*, united the in same tomb. — 29th : *Ney*;

Monument aux Morts; by Bartholomé.

Geoffroy Saint-Hilaire (David d'Angers). — 30th : *Prud'hon*; *Mlle Duchesnois*; *Sieyès.* — 35th : *Clara Peabody, Scribe.* — 36th : *Lavalette*; *Ed. About.* — 37th *Marshal Gouvion Saint-Cyr* (David d'Angers); *Marshal Mac-Donald,* duc de Tarente; *General Gobert* (David d'Angers); *Baron Larrey*; *Dupuytren.* — 39th : *Marshal Suchet* (David d'Angers); *Cambacérès*; *David d'Angers*; *Parmentier*; *Père Enfantin.* — 44th : *Allan Kardec.* (Capellaro), **Sarah-Bernhardt.** — 84th : *Frédéric Soulié* (Clésinger); **Honoré de Balzac** (David d'Angers). — 49th : *Nodier*; *Casimir Delavigne*; **Delacroix**; *Barye.* — 50th : *General Uhrich.* — 5lst : *Tirard* (Saint-Marceaux); **Thiers** (a huge mausoleum, with carvings by Chapu on the tympanum); *Baron Taylor* (Thomas). — 52nd : **Michelet** (Mercie); *Buloz*; *Chaplin.* — 53rd : *Coutellier* (Rude and Seurre). — 54th : *De Morny*; *Aug. Maquet*; *Théodore Barrière*; *Dr Ricord*; *Daniel Stern* (Comtesse d'Agout); monument to the Defenders of Belfort. — 55th *Guérinot* (A. Mercié). — 56th : **Louis David.** — 57th : *Hippolyte Flandrin.* — 59th : *Debureau.* — 60th : *Paul Dubois.* — 64th : Monument to the *Soldiers killed during the War* 1870-1871. — 65th *Mme Carvalho* (Antoine Mercié). — 66th : *Jules Vallès* (Carlier); *Alphana* (Contan); *Anatole de la Forge* (Barrias); *Ch. Floquet* (Dalou and Formigé). — 68th : **Bizet.** — 70th : *Aimée Desclée.* — 72nd : *Jean Reynaud* (bust by David d'Angers, statue of Immortality by Chapu).

— 17th : *Rosa Bonheur.* — 81th : *Déjazet.* — 84th : *Monument to th Belgian soldiers who died in France* (1914-1918) *and to an unknown Belgia soldier* (Lacoste et Ch. Piot). — 85th : Mahomedan Cemetery; the *Quee of Oudh and her Son.* — 87th : Crematorium. — 89th : *Alice Ozy* (Gustav Doré); *René Piault* (Rodin). — 90th : *Dr Fauvel* (Injalbert). — 91st *Blanqui* (Dalou). — 92nd : *Victor Noir* (Dalou). — 95th : *André Gi* — 96th : *Victims* of the Fire at the Opéra-Comique (1887). — 97th : Mu des Fédérés, where the last adhérents of the Commune were massacre

On leaving the cemetery, we take the metro (direction : Plac de la Nation) as far as the PLACE DE LA NATION. This was fo merly the Place du Trône. Here are to be seen 2 Doric *column* by Ledoux (1788), 100 ft. high, bearing the statues of Philipp Auguste (by *Dumont*) and Saint Louis (by *Etex*). — In th centre, The Triumph of the Republic, by Dalou. Ornament: fountain, with gigantic crocodiles.

We now take the yellow *Nogentais* tramway as far as the Fo de Vincennes. — Should we prefer to walk, an avenue take us form the Place de la Nation to Vincennes.

The town of **Vincennes** itself affords but little interest t the visitor (statue of *Daumesnil* by Rochet). — The **Château** divided into the old and new fort. The XVI c. keep is the onl portion to which the public is admitted (application for admi sion must be made t the Gouverneur c Paris, Hôtel des In valides). It is ove 200 ft. high (on th ground-floor are th *doors* of the prison i which Louis XVI was confined at the Tem ple); also the chap (XVI c. *stained-glas windows*, remodelled in 1870; monumen to the Duc d'Enghein

The Triumph of the Republic, by Dalou.

The **Bois de Vin cennes** (over 2,300 a cres) divided into tw parts by the manœu vring ground, ha existed since the XII Louis XV had it cut down and re-planted in 1731. — Six gat give access to the wood, these are from, N. to S., the Portes d *Vincennes, Saint-Mandé, Montenpoivre, Picpus, Reuilly,* an *Charenton.* — In the W. part : Ecole d'Arboriculture and **La Daumesnil** (30 acres), containing two islands. In the S. of th Lac Daumesnil lies the *Vélodrome Municipal* (in July, Gran Prix Cycliste de Paris), with a café-rest., — In the *Ile de Reuilly*

café des Iles Daumesnil. The *Ile de Bercy* contains the *Pavillon des Forêts, du Bois* (open Thus., Thur., Sat., and hol. from noon to 4 p. m.). In the W. portion of the wood, near Saint-Mandé, the *Lac de Saint-Mandé* (café-restaurant; island).

From the Lac de Gravelle runs, in a N.-E. direction, the *Route de la Ferme*, which is continued by the *Avenue de la Belle-Gabrielle*, out of which a road leads to the *Fond de Beauté* (fine panorama). Near by is the *Stade Pershing*, presented to France by the United States and opened in 1919. — Between the Route de la Belle-Gabrielle and the Fort of Vincennes lies the *Lac des Minimes* (20 acres) containing three islands. A circular road of nearly 2,000 yds. winding round the lake leads to a lawn facing the *Champ de Manœuvres*, with its Pyramid. — To the N. of the circular road is the spot called the *Porte-Jaune*, on the road from Vincennes to Nogent-sur-Marne. We can take the Nogent tramway running along this road as far as the metro station (Vincennes) and return to the centre of Paris by the underground.

A DAY IN VERSAILLES

N. B. — Granting that a tourist whose time is limited may, if need must dispense with a visit to Chantilly, Saint-Germain and Fontainebleau he should nevertheless make a point of spending a day at **Versailles**. This town, formerly the residence of the French kings, is famous not only by reason of the many historicale events which have taken place there, but also on account of the surpassing splendour of its Château and gardens.

From Paris to Versailles we may take the road, the tramway, or the rail.

By road : 1) *via* Suresnes, Montretout, Ville-d'Avray; 2) *via* Boulogne Saint-Cloud; 3) *via* Billancourt, Sèvres.

By tramway : 1) *Louvre-Versailles*, Line 1; 2) *Porte de Saint-Cloud Versailles*, Line 1. — Both lines run cars ev. 6 min.

By rail : 1) Electric line from the Invalides to Versailles, station bank; 2) Electric line from St Lazare to Versailles, station r. bank; 3) Steam line from Montparnasse to Versailles, station r. bank.

VERSAILLES, the chef-lieu of the Seine-et-Oise department is a city of 68,575 inhab., built on a plateau surrounded by wooded hills. The town itself is of small interest for the passing tourist, who will be well advised in devoting all his time to the Château.

Hôtels : — **Trianon-Palace*, 1 Bd de la Reine (grand luxe); **des Réservoirs*, 9 r. des Réservoirs (à la carte meals; *Vatel*, 38 r. des Réservoirs; *Royal*, 3 r. Pétigny; *de la Chasse*, 6 r. de la Chancellerie; *de France*, 5 r. Colbert; *du Sabot-d'Or*, 23 r. Maréchal-Foch; etc.

Restaurants : — *du Chapeau-Gris*, 7 r. Hoche; *Brasserie-Muller*, 23 av. de Saint-Cloud; *Buffet de Londres*, 7 r. Colbert; *du Rocher-de-Cancale*, 9 do; *des Variétés*, r. de la Chancellerie *du Lion d'Or* (English and American), by the Gare Rive-Droite; *de la Flottille*, near the canal.

Post Office : — 8, Av. de Paris (central office); 38, Av. de Saint-Cloud; 47, r. Maréchal-Foch, opp. the station.

Cabs and taxis : — stands at the stations, in the courtyard of the Château, at no. 43 in the Bd de la Reine, and r. des Réservoirs. — Tariff posted in the cab.

Electric tramways : — From the *Gare Rive-Gauche to Trianon* (Line 1) from the *Rond-Point du Chesnay* to the *Gare des Chantiers* (Line C) with extension to the grate of *Pont chefontaine* (yellow disc); from *Glatigny* to *Grand-Champ* (Line A) from the *Avenue de Saint-Cloud* to the *Avenue de Picardie* (Line D) from the *Gare Rive-Gauche* to *Trianon*; out of town, tramway starting in the *Avenue Thiers* (Gare Rive Gauche) to *Saint-Cyr*; from Versailles to *Paris*, see above.

Golf : — at La Boulie, at the end of the r. des Chantiers, S.-W. of the town.

Syndicat d'Initiative : — Information kiosk at the corner of the place d'Armes and the Av. de Paris. — Opp. the exit of the gare Rive-Gauche signboard of the Syndicat d'Initiative.

The town is divided into three parts by the stately *Avenues de Saint-Cloud, de Paris* and *de Sceaux*.

In the *Quartier Notre-Dame*, on the r. of the Avenue de Saint-Cloud (facing the Château), a visit should be made to the *Eglise*

Allée
Etoile de Bailly
Etoile des Ha! Ha!
Ceinture
Fontenay
Allée des Ha! Ha!
Chemin de Marly le Roi
Rte
Gally
Allée de Gally
Maintenon
Avenue de Gally
St Cyr
Grille Royale
Etoile Royale
Allée de Bosquets
Bosquets du Plafond
Allée du Grand Canal
Bosquets des Clocheux
Allée des Clocheux
Bosquets des Sabotiers
Etoile des Sabotiers
Allée de l'Accroissement
Chemin de Fer de Grande Ceinture
Etoile de la Lantaine
Allée de la Lantaine
la Ménagerie
Allée de la Ménagerie
Bassin de Choisy
Route de St Cyr
Sta de St Cyr
Tramways Electriques
R.N.10
Allée de Choisy
la Faisanderie
Polygone
Plaine de la Faisanderie
du Génie
Gare des Matelots
Ligne de Granville
Rue de Brest
BOIS DE SAINT CYR
Avenue du Bois
Mètres
0 200 400 600 800
Scale of Yards
0 200 400 600 800
Tramways

N° 753 — 9-31 Imp. Dufrénoy, Paris.

Notre-Dame (Rue de la Paroisse), built under Louis XIV by Hardouin-Mansart; within, monuments of the Comte de Vergennes, of Hardouin-Mansart, of La Quintinie and of Hoche, all in the same chapel, on the l. From the church, the Rue Hoche leads to the Place Hoche, in which we observe a bronze *statue of General Hoche*, by Lemaire, and then to the **Place d'Armes** (*barracks*; the former royal stables, built by Mansart), in which stands the Château, with spacious forecourt. Between the Avenue de Paris and the Avenue de Saint-Cloud are the *Palais de Justice* and the *Préfecture* (both modern).

Between the Avenue de Paris and the Avenue de Sceaux stands the *Hôtel de Ville* (1898-1900; in the N. corner, Monument to Those who fell 1914-1918), and the Rive Gauche Railway-Station.

On the l. of the Avenue de Sceaux (still facing the Château) extends the *Quartier Saint-Louis*. Well worth a visit, in the Rue du Maréchal Joffre, is the *Eglise Saint-Louis*, or cathedral, built in 1743, by Mansart de Sagonne, and containing a few good paintings, among which is a Ressurection of the Son of the Naim Widow, by Jouvenet. We return by the Rue de Satory, in the direction of the Avenue de Sceaux, as far as the Rue du Jeu-de-Paume, in which is the *Salle du Jeu de Paume* (originally a tennis-court), now the Musée de la Révolution Française (open daily, exc. on Mon., from 1 p. m. to 4 p. m.). In this building, on June 20, 1789, the members of the Tiers-État swore not to separate before giving a Constitution to France.

THE CHATEAU AND THE MUSÉE

The *main part* of the Château is open ev. day, exc. Mon. and legal hol., from 10 a. m. to 5 p. m., (hours apt to be altered); the *Salles de la République* and the *Salles de l'Empire*, on Thurs. and Sun.; the *Attique du Nord* (Portrait Gallery), and the *Attiques du Midi*, as well as the *Salle de Chimay* (Portrait Gallery), on Tues. and Fri.

The Grand Trianon and the Petit Trianon are open daily, exc. mon. : April 1-to Sept. 30, from noon to 5 p. m.; Oct. 1-to March 31, from noon to 4 p. m. Adm. : Grand Trianon, 1 fr.; Petit Trianon, 1 fr.; Musée des Voitures, 1 fr.; free ou Sun.

Visitors with only one day at their disposal are advised to start early so they may view the gardens before the Château opening; ou Sun. there are usually crowds of visitors.

History. — A mere hunting lodge under Louis XIII — the real creator of royal Versailles — promoted to the dignity of a Court residence under Louis XIV, and enlarged in accordance with the noble design of the architect Mansart, the Château still shows in its central portion the original building, somewhat remodelled. The amount expended by the Grand Roi to make the palace worthy of his gorgeous tastes is estimated at £ 240.000, an enormous sum for the age. Louis XIV died here on Sept. 1st, 1715. His successor, Louis XV, entrusted the architect Gabriel with the task of erecting new buildings, and among these the *Theatre* (1759-70). The Revolution drove Louis XV from Versailles and the royal furniture was sold up. Napoleon attempted to restore the palace to its by-gone splendour, while Louis-Philippe gave it its present aspect, transforming it into a **Musée national des Gloires de la**

France, and opening it to the public. The Peace Treaty that put an e to the Great War was signed in the Galerie des Glaces on June 28th 191

The palace is remarkable for its massive proportions and va extent (on the garden side, the facade is 520 yds long). It cor prises 3 distinct buildings : a central portion and two win turning back at r. angles along the inner courtyards. On t side facing the gardens the main building projects in front the wings, while on the side overlooking the Place d'Armes stands back proportionately.

We enter the AVANT-COUR (Forecourt) or COUR DES MINISTRE

The Château as seen from the Park.

decorated with a double row of rather massive statues great French statesmen. At the far end stands an *equestria statue of Louis XIV*, by Petitot and Cartelier (1835), behin which opens a second courtyard, the COUR ROYALE flanke by two pavilions, the one on the r. built under Louis XV, b Gabriel, the one on the l. completed under the Restauration, b Dufour.

Beyond the Cour Royale, the graceful COUR DE MARBR with its brick and stone facades, occupies the site od the outc courtyard of the small château built by Louis XIII. The facad were altered and rebuilt for Louis XIV, in the first place b Le Vau and afterwards by Mansart, It is adorned with busts i the style of the antique and with allegorical statues on the lowe part of the roof.

From the Cour de Marbre, we retrace our steps as far as th Aile Gabriel, and turning to the l. pass between that wing an the Chapel, thus reaching (on the r.) the VESTIBULE DE L CHAPELLE (cloak room), with fine *doorways* (of the age Louis XIV) and a *bas-relief* by Nicolas and Guillaume Coustou representing Louis XIV crossing the Rhine. — A small ston

stairway on the l. of chapel door, with a sign-board (Appartements royaux), leads up to the First Floor.

ITINERARY I. — *This itinerary, comprising the visit to the Royal Apartments, is the first to be followed. It shows all what is necessary to be viewed and may be followed every day. — The portions described in small characters and between brackets* [ ] *may be or not followed by the visitors.*

From the Cour de Marbre, we traverse (on the r.) the ground-floor of the Gabriel wing and we reach the *Vestibule de la Chapelle* (cloak-room, entrance tickets) which gives access to the Château. This vestibule is provided with fine *doors* (carved and gilt wood) from Louis XIV time; *bas-relief*, by Nicolas and Guillaume Coustou, representing the Passing of the Rhine by Louis XIV.

A small stone staircase on the l. of the chapel entrance (sign-board indicating : Appartements royaux), leads to the first floor. The Galerie de Sculpture, which we leave on the l., would bring us to the Salles des Croisades and to the Opera; overlooking the park, runs a gallery of Paintings, *see* below.

1st Galerie de Sculpture : tombs, busts and statues (mostly casts) of Kings and Queens of France and of famous men and women, from the Merovingians down to Henri II. — Off the middle of the galiery open the :

Salle des Croisades, instituted under Louis-Philippe. These are five (17-21) in number and contain many paintings (main incidents of the history of the Crusades). In the room 21 : fine Gothic door (cedar wood), from the hospital of Knights of Rhodes; bronze mortar from the same.— From the Salles des Croisades we come back to the galerie de Sculpture. at the extremity of which opens the entrance door of the **Opera** (visitors are taken round in groups by a custodian; gratuity), built under Louis XV (1753-1770) by Gabriel and remodelled for being use by the Senate, which sat here until 1879, In the lobby (foyer), tasteful XVIII c. decoration. — We pass out on the a landing from which a flight of steps brings us down to the Ground Floor. Here we follow the picture gallery, facing the park.

1st Galerie de l'Histoire de France (11 rooms, numbered 2 to 12). The subjects represented range from Charlemagne to Louis XVI. — We enter by room 12, transformed into a.

Salle de l'Indépendance Américaine. — In the centre, *statue of George Washington*, à bronze replica of a marble, by Houdon, at Richmond. — Busts of La Fayette and Washington, marbles by *Houdon*. — Portraits and several paintings.

From Room 2 we pass out into the vestibule of the chapel.

FIRST FLOOR. — Remarkable **vestibule**, the joint work of Mansart and Robert de Cotte (busts of both of these, by Coysevox). Statues by Rousseau (Magnanimity) and by Wassé (Glory). Off this vestibule opens the royal gallery leading to the Chapel.

The **Chapel**, built by Mansart, completed (1699-1710) by the latter's nephew Robert de Cotte, is quite a remarkable piece of work. The high-altar is decorated with carvings by Van Clève and G. Coustou (marble and bronze, chiselled and gilt); stained-glass windows restored in 1862 et the Sèvres manufacture; in the central portion of the ceiling, The Eternal Father in his Glory,

by *Antoine Coypel*; above the Royal Gallery. The Coming of t Holy Ghost, by *Jouvenet*.

(Off the vestibule, there open to the r. (as we turn our backs to t chapel) the following rooms :

2nd Galerie de Sculpture : tombs, busts and statues (mostly casts) Kings and Queens of France and of famous personages. — Off the midd of the gallery open the —

Salles d'Afrique, de Crimée, d'Italie et du Mexique (open daily), ins tuted under Louis-Philippe and the Second Empire. — Room 98 (on the Marshals Mac Mahon and Canrobert, by *Horace Vernet*; paintings *Dubufe*. — Room 99 : paintings : The Retreat from Russia, by *Vio* Battle of Inkermann, by *Gustave Doré*. — Room 103 : large canvasses *Horace Vernet*, relating to the conquest of Algeria and Mexico. — Room 1 (to r. of the latter) : Capture of Abd-el-Kader's Household (5 m. by 21 m a famous painting by *Horace Vernet*; on the wall to the r., 12 gouach by *Siméon Fort*, on the subject of the Algerian War. — Room 102 (to of room 103) : large canvasses by *A. Yvon*, relating to the Crimean Wa small paintings by *Durand-Brager*, with reference to the siege of Seba topol. — Room 101 (off room 103) : Fête de la Fédération, by *Couder*. Room 100 : Appeal of the last Victims of the Terror (with André Chéni in the centre of the group, by *Muller*). — We find ourselves once more the Galerie de Sculpture, at the far end of which a stone staircase lea up to the —

Attique du Nord (Second Floor; 7 rooms containing genuine historic portraits, mostly anonymous, dating from the xv c. to the xvii c. Room 153 (we start with the xv c.) : Charles VI, Jean sans Peur, Charl le Téméraire, Henri II, Diane de Poitiers, Charles IX, Henri III, Henri I — Room 154 (xvi c. continued) : Henri IV and Gabrielle d'Estrées, D de Montmorency, Marie de Médicis, etc. — Room 155 (xvi c. continued) Sovereigns of Spain and Austra (Philippe II, Don Carlos, Philippe III. Room 156 (early xvii c.) : Anne of Austria, Marie de Médicis (by *Porbus* Gaston de Foix, Duchess of Chevreuse (as Diana, with a stag), Anne Austria; *Thomas of Savoy, by *Van Dyck*. — Rooms 157, 158 and 15 these rooms, reorganized in 1927, contain historical portraits of Louis X and Louis XIV reigns. The gallery overlooking the courtyards contin the reign of Louis XIV and will be specially devoted to military paintin (works of *van der Meulen* and of his pupils). — We walk down to the Fir Floor, where we follow the second picture gallery, styled :

2nd Galerie de l'Histoire de France (facing the park), and comprisi 10 rooms (numbered 84 to 93). The subjects of the paintings, some which date from the time of Louis-Philippe, range from the Revolutio to Louis-Philippe. — Room 93 : Scenes of the Revolution of July. Room 92 : Coronation of Charles X, by *Gérard*. — Room 91 : Louis XVI at the Tuileries, after *Gérard*; Louis XVIII leaving the Tuileries on hearir of Napoleon's Landing at Golfe Juan. — Room 86 : The Senate receivir the Flags captured from Austria, by *J.-B. Regnault*. — We again fir ourselves in the vestibule of the Chapel.

On the l. of the vestibule (as we turn our backs on the Chape we enter the **Salon d'Hercule** (Room 105) richly decorated by th chiseller Vassé; Louis XIV crossing the Rhine, after *Le Brun* an *van der Meulen*. Over the mantel-piece, Louis XIV, by *Mignard* ceiling by *Le Moyne* (Apotheosis of Hercules).

We enter the Grands Appartements, dating from Louis XIV he oldest part of the building.

Salon de l'Abondance (Room 106) : ceiling by *Houasse* (Plenty or Royal Magnificence); on the walls, paintings by *Van der Meulen* : Sieges and Capture of Charleroi, Lille, Valenciennes, Cambrai, Fribourg. The seets in shape of an X, in this room and in other rooms date from the ceremony of the sacre of Charles X.

(Off the Salon de l'Abondance there open out 2 small rooms (Nos 137 and 138), with gouaches by *Van Blarenberghe* : A. Campaign under Louis XV, and French military uniforms. — Room 139, beyond, styled Salle des Etats Généraux, contains modern paintings by *A. de Neuville, G. Bertrand, Aimé Moreau*, etc.)

Salon de Vénus (R. 107) : fine marble decoration; ceiling (Triumph of Venus) by *Houasse*; carved wooden doors, by *Caffieri*, and gilt bronze bas-reliefs above the doors; statue of Louis XIV, by *Warin*; to r. and l., stereoscopic paintings, by *Jacques Rousseau*.

Salon de Diane (R. 108), the billard-room under Louis XIV; bust of Louis XIV, by *Le Bernin*; ceiling by *Blanchard* (The Legend of Diana); over the mantle-piece, Marie-Thérèse, by Rigaud (replica; carved and gilt wood table fashioned at the Gobelins manufacture under Louis XIV; busts of Colbert, by *Coustou*, of Villars, by *Coysevox* and of the Grand Dauphin, by the same.

Salon de Mars (R. 109), the gambling-room, then the concert-room under Louis XIV : ceiling by *Audran* (Mars in a Chariot drawn by Volves) : above the doors, Justice, Temperance, Force, and Prudence, by *Simon Vouet*; Gobelins tapestries; magnificent carpet of the Savonnerie works, in Paris; over the mantlepiece, Louis XIV, by *Simon Vouet*.

Salon de Mercure R. 110), former bed-room into which was laid Louis XIV after his death. : ceiling by *J.-B. de Champaigne* (Mercury in his Chariot drawn by two Cocks); Gobelins tapestries; Savonnerie carpets.

Salon d'Apollon (R. 111) : formerly the Presence Room; fine ceiling, by *La Fosse* (Apollo in a Chariot, attended by the Seasons). To the walls, famous Gobelins *tapestries* styled « l'Histoire du Roi ».

Here the Grands Appartements come to an end, and we reach the central part of the front of the Château.

Salon de la Guerre (R. 112) forming part of the magnificent decorative ensemble of the Galerie des Glaces; ils decoration of many-coloured marbles, and chiselled bronzes, is intact; ceiling by *Le Brun* (France Victorious); six marble and porphyry busts of Roman Emperors, of Italian workmanship; over the mantlepiece. Louis XIV on horseback, a bas-relief, by *Coysevox*.

The ****Galerie des Glaces** is considered to be the artistic masterpiece of the age of Louis XVI. Begun by Mansart, in 1679, it was completed in 1682. The decoration was carried out under the direction of *Le Brun*, who also contributed the sketches on the ceiling. The gallery is 72 m. long, 10 m. 50 wide and 13 m.

high; it is lit by 17 large windows overlooking the park, wit its ornamental waters, and the admirable vista of the Gran Canal. Opposite the windows, 15 mock-windows are covere with square bevelled mirrors, joined together by chiselled an gilt brasswork. The ceiling, carried out by *Le Brun* and hi pupils, comprises under the vault 6 large main compositions and 22 smaller ones (Wars and Victories of France over Holland Germany and Spain). Here it was that on January 18th 1871, th king of Prussia had himself proclaimed Emperor of German and that peace was proclaimed after the Great War, on Jun 28th 1919.

Two doors, adorned with mirrors open off the gallery oppo site the park windows — The second gives access to the

Salle de l'Œil-de-Bœuf (R. 123). — So called from its sma oval window, this room used to serve as anteroom to the King Bedchamber, for those attending the ceremony of the « levee » gilt stucco frieze (Childish Games) by the sculptors *Van Clèv Hurtelle* and *Flamen*; over the mantlepiece, bust of Louis XIV by *Coysevox*. Quiant painting by *Nocret* (Louis XIV and hi Family as Mythological personages).

Chambre du Roi or *Bedroom of Louis XIV*, with furnitur reconstituted under Louis-Philippe, opens on the l. into the Sall de l'Œil-de-Bœuf. Both overlook the Cour de Marbre. Her Louis XIV died, September 1st 1715. The decoration, of white an gold wood panelling, has been preserved. The gilt railing in fron of the bed, is authentic; lace counterpane of 1862; two fine piece of Boule furniture; wax image of Louis XIV, by *Antoine Benoist* over the bed, gilt stucco carvings by *Nicolas Coustou* : on the l mantle piece, bust of the Duchess of Burgundy, by *Coysevox* In the medallions above the doors, portraits by *Champaigne Mignard*, *Rigaud* and *Santerre*.

Cabinet du Conseil (R. 125), next the King's Bedchambe and dating from Louis XIV (1755) : carved and gilt decorativ woodwork by *Antoine Rousseau*; fine chimneypiece; above th doors, History of Minerva, by *Houasse*.

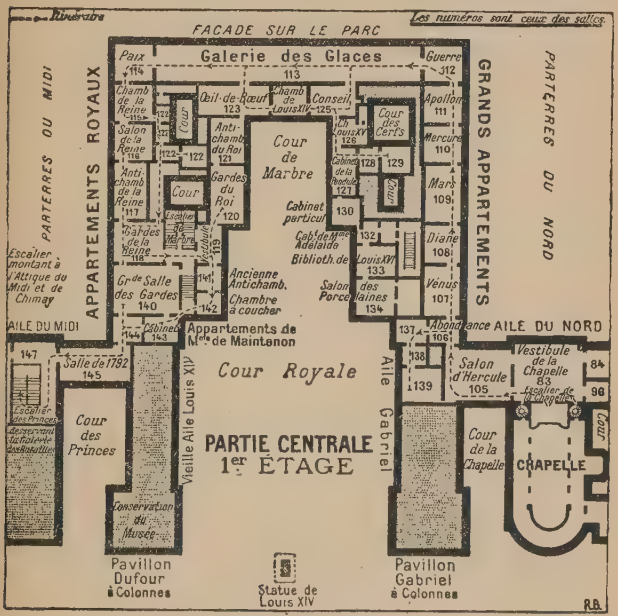
Off the Council Chamber open out the private apartments o Louis XV.

(**Appartements de Louis XV** or *Cabinets du Roi*, prepared after 173 for Louis XV, who wanted more intimate and less fastuous rooms tha those of Louis XIV. — CHAMBRE DE LOUIS XV (no 126) richly decorate with panellings by *Verbercht*; Gobelins tapestries (Don Quixotte). Her Louis XV died on May 10th 1774. — CABINET DE LA PENDULE (R. 127) same carved wood decoration, by Verbercht, clock by Passement (1749 marking the phases of the sun, the moon and the planets, according to the system of Copernicus; underfoot, brass meridian line (Louis XV time) Stucco tables. — CABINET DES CHIENS (R. 128) or *des Chasses*. — SALLE A MANGER, the private dining room of Louis XV : on a table between the windows, locksmith's tools used by Louis XVI.)

From the Council Chamber we return to the Galerie des

Glaces, along wich we again proceed to the l., and at the far end of which is the —

Salon de la Paix (R. 114). — This room matches the Salon de la Guerre and possesses a similar ornanentation : ceiling by *Le Brun* (Glorification of Peace). Over the mantlepiece,



Louis XV giving Peace to Europe, by *F. Le Moine* (1729). — This room was the gambling room of the Queen.

Chambre de la Reine (R. 115). — Dating from Louis XIV, this room was remodelled under Louis XV (the fine mirror between the windows dates from this period) and again under Louis XVI. Marie-Thérèse, consort of Louis XIV, died in this apartment; Louis XV was born in it, while here too Marie-Antoinette gave birth to her four children. On the ceiling are 5 camayeu paintings by *Boucher* (Charity, Plenty, Fidelity, Prudence the sulptures in the corners (stucco : Austrian eagles) are by *Rousseau*, on the walls, tapestries representing the Story of

Esther, after De Troy. Above the doors, paintings by *Natoire* ar *De Troy.* —Two doors are provided in the back panels, under t tapestries, By that on the l., Marie-Antoinette c me to Louis X on Oct. 6, 1789, when the mob invaded the Château. The other do gives access to the ***Cabinets de la Reine** ou ***Petits Apparte mentes de Marie-Antoinette** (visit under guidance; gratuity

N. B. — As we do not leave these apartments, after viewing them, by t same room, but by the Salle des Gardes de la Reine, it is preferable to beg by visiting the 2 rooms opening off the Queen's Bedchamber and overlookir the park : the Salon de la Reine and the *Antichambre de la Reine, afterwar returning to the Petits Appartements.*

The *Petits Appartements de Marie-Antoinette,* or more accurate speaking, the *Cabinet de la Reine,* were originally fitted up for Mar Leczinska, the consort of Louis XV. Their present arrangement and the marvellously fine decoration date from Marie-Antoinette. — BOUDOI OR PETITE MÉRIDIENNE DE LA REINE, a delightful room, with chamfere corners, after designs by Mique : admirable chiselled brasses, by Gouthièr or Forestier. — BIBLIOTHÈQUE, originally Marie Leczinska's studio graceful cabinets with glass doors in Louis XVI style. — PETITE BIBLIO THÈQUE, the bathroom in the days of Marie Leczinska : painted silk caske presented to Marie-Antoinette in 1782, by the City of Paris, to hold th Dauphin's baby-linen. — GRAND CABINET or SALON DE LA REINE, a mos important room, both by its decorations and by the memories attachin to it; wood-work by the brothers Rousseau in the purest Louis XV style; bust of Marie-Antoinette, by *Boizot.* — Beyond the SALLE D BAINS, we come to the CHAMBRE DE REPOS, or Salon Jaune, containing canvas by Marie Leczinska. Queen of France. We leave the apartment by the Salle des Gardes de la Reine (*See* below).

Salon de la Reine (R. 116), or Presence Chamber. —Ceiling b *Michel Corneille* (Mercury protecting the Arts and Sciences); o the wall , Gobelins tapestries; Marie-Antoinette's jewel *cabine*

Antichambre or Salle du Grand Couvert de la Reine (R. 117 In the centres, table on which was signed in 1919 the treaty o peace. — Here the Queens of France took their chief meals, either alone or with the King; the public was admitted to these functions On the walls, Gobelins tapestries.

Salle des Gardes de la Reine (R. 118). On October 6th 178 some of the revolutionaries set upon the Queen's bodyguard in thi appartment; the queen herself just had time to escape. — Cei ling by *Noël Coypel* senior (in the centre, marbles od the XVII and XVIII c. : Marie-Antoinette, by *Le Comte*; Louis XVI; Mari Leczinska, by *Coustou.*

From the Salle des Gardes de la Reine, we pass out, on th l., on to the landing of the *Escalier de Marbre* or *Escalier de l Reine,* begun by Le Vau, completed by Mansart, it is magnifi cently decorated (large stereoscopic painting). Down the staircas leading to the Cour de Marbre, bust of Louis XIV, by *Warin*

(The Escalier de Marbre affords an exit to the Cour de Marbre, fo those in a hurry. — The Escalier de Stuc, on the other hand, which come immediately after the former along the First Floor landing, takes us u to the Attique de Chimay and to the Attique du Midi.

Attique de Chimay : comprising 10 rooms : interesting portraits and various documents relating to the Revolution and to the Empire. — Room 174 : portraits of Mirabeau, Robespierre, Marie-Antoinette in the Temple, Mme Roland, Charlotte Corday, Marat; by *Bounieu, David, Kucharshy* and *Hauer*. — Room 176 : portraits of Bonaparte, Mme Récamier, Mme de Genlis, by *Gros* and *David*. — Salle 177 : Battles of the Revolution and the Empire, by General *Lejeune*. — Rooms 178-184 : portraits of members of Napoleon's family, of generals and illustrious people, mainly by *Gerard, Gros, Mme Vigée-Lebrun* and *David*. — We come back to Room 176, from which a passage leads to the

Attique du Midi. — Room 171 : various subjects of the age of Napoleon I. — Room 170 : portraits of the Imperial era. — Room 169 : portraits of the age of the Restauration. — Room 168 : historical scenes and portraits of the time of the Restauration, of Louis-Philippe and of the Second Empire. To be noted most particularly are the portraits by *Winterhalter, Ingres, Flandrin* (Napoleon III), *Ary Scheffer, Hébert, Daumier, Delaroche, Deroy*, etc.; the busts of Napoleon III and the Prince Imperial, by *Carpeaux*.)

We now cross the landing of the Escalier de Marbre and pass into the loggia overlooking the Cour de Marbre, off wich a door to the r. opens into the

Appartement de Mme de Maintenon, the appearance of wich was spoilt at the time of Louis-Philippe. — Antichambre (R. 141). — Chambre a Coucher (R. 142). — Grand Cabinet (R. 143). These rooms are decorated with interesting portraits.

Room 144. — Interesting portraits of the time of Louis XIV : *H. Bigaud*, Mignard; *F. de Troy*, Mansart; *Largillière* portrait of himself; *Mignard*, Colbert.

(To the r. of this room, **Grande Salle des Gardes** (R. 140), in which on the Thursday in Holy Week, the King used to go through the ceremony of washing the feet of 13 poor children, and which was completely disfigured under Louis-Philippe. — On the walls, 3 huge paintings; Napoleon presenting Eagles to some of his Regiments in the Champ de Mars, on Dec. 5th 1804, by *J.-L. David*; Battle of Aboukir (July 25th 1799) by *Gros*; Centenary of the Etats Généraux (Unveiling, by President Carnot, on May 5th 1889, of the Bassin de Neptune after is had been restored), by *Roll*. In the centre of the room, Napoleon Dying, a marble, by *Vela*. — We return to Room 144.)

Room 145 (on the l.) or *Salle de* 1792. — Military paintings referring to this period. Columm (Sèvres porcelain) presented to Napoleon by the City of Paris.

Vestibule and **Escalier des Princes** (R. 147). This staircase leads to the Southern wing. In a niche, the Three Graces, by *Pradier*. We cross the landing entering into the

Galerie des Batailles (R. 148). — This gallery, wich is 120 m. by 13 m., was built in 1836 by the architects Fontaine and Nepveu. On the walls, a series of large paintings represent the chief battles of French history : from l. to r., *Ary Scheffer*, Battle of Tolbiac; *Horace Vernet*, Battle of Bouvines; **Delacroix*, Battle of Taillebourg; *Gérard*, Henri IV making his Entry into Paris.

At the far end of the gallery, SALLE DE 1830, an extensio of the Galerie des Batailles : *Devéria*, Battle of la Marsaille *Horace Vernet*, Fontenoy; *Couder*, Battle of Lawfeld; *Philippo teaux*, Rivoli; *Gérard*, Austerlitz; *H. Vernet*, Iéna, Friedlanc Wagram. A modern canvass : « Patrie », by *Bertrand*.

The Escalier des Princes now takes us down to the *Vestibu de la Cour des Princes*, leading to the park.

(On the Ground Floor of the North Wing, overlooking the park, a the **Salles de la République et de l'Empire**. These rooms (decoration the time of Louis-Philippe), 14 in number (R. 67-80), contain man painting commemorating the chief events of French history, from 17 to 1810. Each canvass bears the name of the painter and the descriptio of the subject; the best works are those by *Gros, Girodet-Trioson, Th venin, Drolling, Horace* and *Charles Vernet*. — All these rooms open int the VESTIBULE NAPOLÉON (R. 73); Voltaire, by *Houdon* (cast); the Empres Josephine, by *Vital-Dubray*. — Room 80, styled SALLE DE MARENGO the last one in the S. wing. We return to our starting point either throug the same rooms, or along a GALERIE DE SCULPTURE (rarely open; bust statues, casts), parallel to those rooms, which brings us back to the entranc hall.)

N. B. — Should time be short, the round of the park may be proceede with at this point; but those who take an interest in the paintings an art of the age are advised to follow Itinerary II, within the Château, which not very long, and which includes the rooms dealing with the XVIII c. Acces to these rooms is gained through the door opposite the exit from the Escali des Princes.

ITINERARY II. — Starting from outside the vestibule of th Cour des Princes (*See* above) that is marked by columns, w pass through a door opening opposite the Galeries de l'Empir and by the side of a statue of Louis XIV, in Roman garb, b *Gilles Guérin*. — We proceed along the Arcade du Midi (variou statues, one of wich of Hoche, as a Greek warrior, by Milhomme as far as the *Vestibule de l'Escalier de Marbre* (busts and statues To the l. of this hall is a door opening into the park overlooked b the —

Salles du XVIII^e Siècle (R. 42-54), formerly the privat apartments of the Regent, and of the son and daughters Louis XV. A valuable collection of XVIII c. portraits is no displayed in these rooms.

ROOM 42 (opening off the Vestibule de Marbre) : *H. Rigaud*, The Regen Louis XV as a Boy.

ROOM 43 : magnificent clock in the Louis XV style : The Sun lightin the World; bust of Nicolas Coustou, by *Nogaret*, after G. Coustou; *J.-B. Va Loo* and *Ch. Parrocel*, equestrian statue of Louis XV; *J.-B. Van Lo* Marie Leczinska.

ROOM 44 : *L.-M. Van Loo*, Philip V and the Spanish Royal Famil (sketch of a painting in the Prado Museum, Madrid); *Belle*, Philip V King of Spain, grand-son of Louis XIV, *J. Raoux*, Mme Boucher d'Orsa (as a Vestal); **H. Rigaud*, Louis XV (1730).

ROOM 45, in which Louis XVI, Louis XVIII and Charles X were bor was the bedchamber of Marie-Antoinette, when she came to France t marry the Dauphin (subsequently Louis XVI). — By an *unknown artis*

Gabriel (architect of Versailles and the Petit Trianon) : *Aved*, Jean-Baptiste Rousseau; *Roslin*, Choiseul; *L.-M. Van Loo*, Choiseul (no resemblance whatever with the preceding portrait); *Michel Van Loo*, Carle Van Loo and his Family. Fine Louis XV clock.

Room 46 : **Nattier*, Mme Adélaïde, daughter of Louis XV, in 1756; Mme de Pompadour; **Tocqué*, A.-F. Poisson, Marquis de Marigny, the brother of Mme de Pompadour; **Nattier*, Marie-Josèphe de Saxe, wife of the Grand-Dauphin, son of Louis XV; *Roslin*, The painter Boucher; **Nattier*, Marie Leczinska (in 1748).

Room 47 : Library-room of the Grand-Dauphin, still presenting part of its graceful carved decoration recently restored.

Room 48 : **Nattier*, Portraits of the Daughters of Louis XV. — Fine gilt wrought-iron balcony of the time of Louis XVI : admirable view over the park and the ornamental waters.

Room 49 : Formerly the Regent's study and the room in which he was struck down by apoplexy, December 2nd 1723. — Mantlepiece with chiselled gilt bronzes (Flora and Zephir, by *Jacques Caffiéri*; above, Gobelins tapestry, after Carle Van Loo's portrait of Louis XV; **Nattier*, The Infant Marie-Isobel, grand-daughter of Louis XV; Mme Adélaïde as Diana; Mme Henriette, as Flora.

Room 50 : *Ducreux* (after), Marie-Antoinette, as a Girl; *Gauthier-Dagoty*, Mme Du Barry; *Drouais*, Mme Elisabeth (sister of Louis XVI), as a Child; *The Comte d'Artois (subsequently Charles X) and Mme Clotilde (his sister), as children; *L.-M. Van Loo*, Louis XVI as a Boy (1769), Louis XVII as a boy.

Room 51 or *Galerie Basse*, in the centre of the façade overlooking the gardens : series of battles of Louis XV, by *Martin* and *Lenfant*.

(At the back of the Galerie Basse, we cross a number of rooms overlooking the Cour de Marbre and containing historical paintings and portraits (partly modern), busts and casts, and proceed through the rooms overlooking the park).

Room 52 : *Unknown Painter*, Louis-Philippe of Orleans (Philippe-Egalité, father of King Louis-Philippe); *Noël-Hallé*, The Paris Magistrates receiving the News of the Signing of Peace (June 16th 1763).

Room 53 (the bathroom under Louis XVI) : *Mme Labille-Guiard*, Mme Infante (daughter of Louis XV); **Schillin*, The Duc d'Enghien, as a child; *Hubert-Robert*, Versailles Gardens in 1775; *Mme Vigée-Lebrun*, Grétry.

Room 54 (corner drawing-room) : Interesting portions of the decoration executed by Verbeckt, *ca* 1763, for the daughters of Louis XV; *Mme Labille-Guiard*, Mme Victoire (daughter of Louis XV), in 1788; *Unknown Painter*, The Princesse de Lamballe.

Room 55 : *Mme Vigée-Lebrun*, Marie-Antoinette with a Rose (a famous portrait); Marie-Antoinette and her Children, the Dauphin and Mme Royale (the 1st Dauphin, who died just before the Revolution); *Callet*, Louis XVI, Louis-Philippe d'Orléans; *A. Brun*, Marie-Antoinette on horse-back (1784).

Room 56 (the part of the Ground Floor occupied by Mme de Pompadour); Views of the Royal Residences, Versailles, Marly, Saint-Cloud, etc.

We now turn back to the Vestibule de la Cour des Princes, by wich we entered, and from wich we may proceed to visit (to the r., in the Cour des Princes the Salle du Congrès, the entrance to wich is indicated by a signboard.

(The **Salle du Congrès** in which the two Chambers of the French Parliament meet to elect the President of the Republic, was built in 1875 to house the Chamber of Deputies. The Salle des Séances is semi-circular

in shape, with a colonade; above the gallery, great painting by *Coudeu* on the r. and on the l., Gobelins tapestries; on the pulpits, white poste indicate the seats of Gambetta, Thiers, Felix Faure and Carnot. — I the precincts, visitors who like the Renaissance may visit (gratuity) th remarkable *Tomb of Diane de Poitiers*, brought from the Château d'Anet

We now proceed to view the gardens.

The Gardens.

We follow the itinerary indicated on the plan.

The ****Park** or more exactly the **Gardens** are the work o *Le Nôtre* (1613-1707) who did it for Louis XIV. The hydrauli machinery and waterworks are due to François de Francine. Th gardens were commenced in 1661; the whole work was almos achieved in 1668, being thus a masterpiece of the Franch fashion

The ***Terrace**, abutting on the ground floor of the Châtea is adorned with 4 statues (green bronze) after the antic fashion and with two marble vases : The War, by *Coysevox*; The Peace by *Tuby*. In front stretch away the *parterres d'eau* (ornamenta waters), and beyond these the admirable vista of the Marches d Latone (Bassin de Latone, Bassins des Lézards, Tapis Vert) : on th r., *Fontaine de Diane*; on the l., *Fontaine du Point-du-Jour* with bronze groupes and marble statues.

On the l. of the terrace the *Parterres du Midi* lead to th *Orangerie* and to the *Cent Marches*, both by Mansart; beyon these extends the *Pièce d'eau des Suisses*, 140 m. long; at the fa end, statue of Louis XIV, by Le Bernin, changed to Marcu Curtius by Girardon.

On the r. of the terrace are the *Parterres du Nord* adorned wit statues after the antic, and a Seated Venus, by Coysevox Beyon the charming (*Fontaine de la Pyramide*, by Giarrdon, and the *Bai de Diane*, the Allée d'Eau, comprising, 22 small basins wit bronze figures of children, leads to the *Bassin du Dragon* (on th r., in the *Bosquet de l'Arc de Triomphe*, stands a group of Franc Triumphant, by Tuby and Coysevox). Next, we come to th ***Bassin de Neptune**, the greatest of the gardens; it was begu under Louis XIV by Le Nôtre and Mansart, and achieved unde Louis XV (fine sight when the fountains are playing).

It forms a vast semi-circular amphitheatre, the green grounds of whic lies opp. a wall adorned with 22 lead vases richly adorned. To the wall above the vases stands the main group : Neptune and Amphitrit, b Sigisbert Adam. On the r. the Ocean leaning upon a sea monster, b J.-B. Le Moyne; on the l. Proteus with a sea-licorn, by Bouchardon At both extremities, phantastic sea-dragoons lead by two Amours, b Bouchardon.

We now proceed up to the Fontaine de la Pyramide, whe we turn to the r. and reach the *Bains d'Apollon* (Group b Girardon and Regnaudin)

As we debouch into the Allée de l'Eté, we leave on our r. the *Bassin de Cérès* and then the *Bassin des Enfants*, by Hardy, and proceed (l.) to the *Tapis-Vert*, an avenue 33 m. long and 40 m. broad, leading from the Parterres de Latone to the Bassin d'Apollon. In this, we leave to the r. the *Bosquet des Dômes*, the *Bassin de Flore*, by Tuby, the *Bassin de l'Encelade* (Titan, by *Marsy*) and the *Bosquet de l'Obélisque* or *des Cent-Tuyaux*.

Belvédère of the Petit Trianon.

The *Bassin d'Apollon* presents, in the centre, the fine group of the Chariot of Apollo, by Tuby. Two sets of railings separate the esplanade from the *Grand Canal*, a sheet of water 1670 m. long, and with an average width of 62 m.; the canal forks at its middle point into two arms, the one leading to Trianon, the other ot the old menagerie (motor launches).

We follow the r. side of the Tapis-Vert as far as the entrance to the *Bosquet de la Colonnade* (Rape of Proserpine by Pluto, a masterpiece by Girardon). Behind are the *Salle des Marronniers*, then the *Bassin de Saturne*, or *de l'Hiver*, by Girardon. Immediately to their, is the *Jardin du Roi*, preceded by the *Bassin du Miroir*. The Allée de Saturne brings us to the *Bassin de Bacchus* or *de l'Automne*. On the r. is the *Bosquet de la Reine*. As we return to the Descente de Latone, we leave on our r. the *Quinconce du Midi* (regimental band in summer) and on our l. the entrance ot the *Bosquet de la Salle du Bal*, or *des Rocaille*.

The Trianons.

Admission, *see*, p. 229.

The Trianons may be reached : (*a*) *from the town*, by the Bd de la Reine and the Av. de Trianon; tramway from the Rive-Gauche Station to Trianon. (*b*) *from the Château*, on foot, *through the park*, in ab. 20 min.

The ***Grand Trianon**, a single-story building, was erected by Mansart upon the orders of Louis XIV. The entrance is in the courtyard, on the l.; visitors are not guided usually. In the Grand Galerie, the peace between the Allied and the Hungary was signed on June 4, 1920. — On the side fronting the park, the *Grand Degré* (replaced under Louis-Philippe by a terrace) has regained in 1927 its former state.

Salon des Glaces : interesting Louis XIV decoration. — Chambre de Monseigneur : bed used by Madame Mère and Louis-Philippe. — Salon

The Grand Trianon.

de la Chapelle : portraits of Louis XV and Marie Leczinska, by *J.-B. Van Loo*. — Salon de Musique : Louis XV, *by Van Loo*; Marie Leczinska, by *Nattier*. — Salon Frais : malachite cup and vase, presented to Napoleon by the Emperor of Russia. — On the l., large gallery terminating in the Salon des Jardins, and leading to the Trianon-sous-Bois wing, to which visitors are not admitted. — Salon des Sources : 4 paintings by *Boucher*. The Aqueduc de Néron, by *Hubert-Robert*; Winter, by *N. Coypel*. — The 5 rooms next to the above formed (under Louis XIV) Mme de Maintenon's private apartments; later on, they were occupied successively by Louis XV and Mme de Pompadour, and then by Napoleon and Marie Louise.

The **Grande Galerie** (at right angle), with its 11 great door-windows, has kept its primitive decoration by Mansart; old paintings.

The PARK was designed by Mansart; the fountains play, during the summer, on the 3rd. Sun. in the month. The main piece is the *Buffet*, a red and white marble fountain; the *Amphithéâtre* is adorned with 25 bust and a water-piece with 4 Nympes statues. As we walk round Trianon-sous-Bois, we pass in front of the graceful Fontaine de l'Amour, and we reach the *Jardin du Roi* connected

by a bridge with the Petit-Trianon. On the l., as we leave the Jardin du Roi, stands the interesting Musée des Voitures.

Coronation coach of Charles X, a huge gilt conveyance that was used under Napoleon III on the occasion of the Prince Imperial's baptism (the Napoleonic eagle has been substituted for the Royal arms); baptismal coach (1820) of the Duke of Bordeaux (later on the Comte de Chambord), which was used, on a subsequent occasion (1853), for the marriage of Napoleon III and the Empress Eugénie; coach styled la « Topaze », used by Napoleon I, on the occasion of his marriage with Marie-Louise; sedan-chairs used by Marie Leczinska and Marie-Antoinette; sleighs of the XVII and XVIII c.

The **Petit Trianon** was built, under Louis XV, by *Gabriel*, and was the favourite residence of Marie-Antoinette ; visitors are no guided.

Fine wrought-iron staircase. — Antichambre, above the doors, paintings by *Natoire*. — Salle à Manger : paintings commemorating a ballet danced at Schoenbrunn by Marie-Antoinette and her brothers. — Grand Salon : fine Louis XV decoration, paintings above the doors, by *Pater*. — Bust of the Queen, broken at the time of the Revolution. — Chambre à Coucher : clock decorated with the Austrian eagles.

The *Gardens are noted for their fine vegetation, consisting partly of valuable exotics. We turn to the r., past the delightful little *Temple de l'Amour* (Cupid by Bouchardon) and come to the *hameau*, a sort of musical-comedy village, with a mill by the side of a pond, a boudoir, the Queen's house and « réchauffoir » (kitchen), the dovecot, the dairy with the Tour de Malborough standing next to it, and finally the farm. We return by way of small lake overlooked by the Pavillon du Belvédère and by the theatre built for Marie Antoinette, who acted there in various plays.

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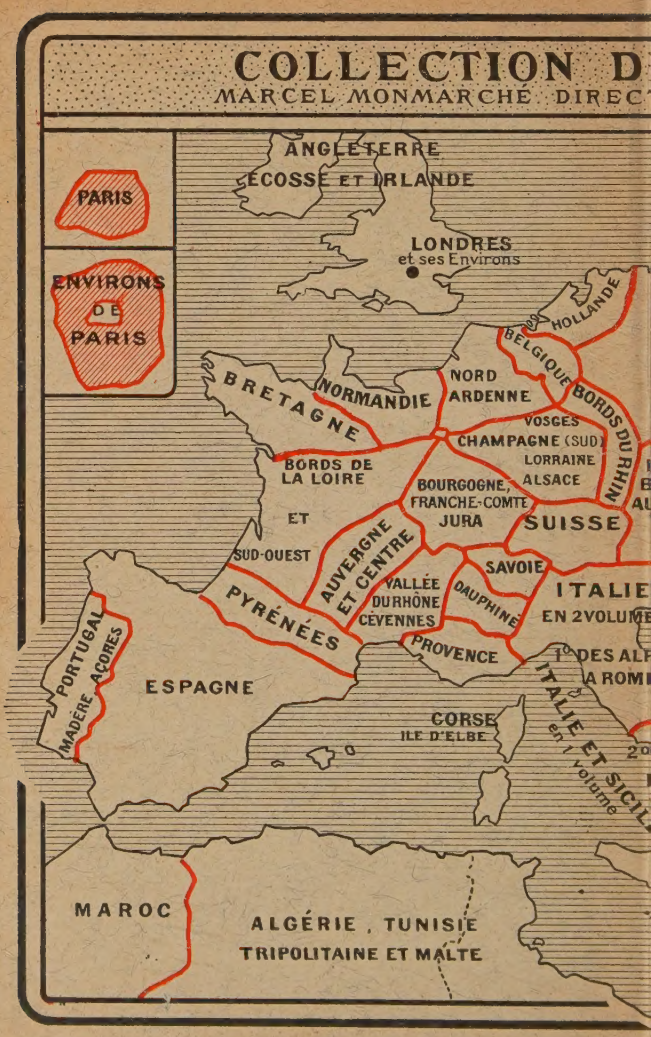
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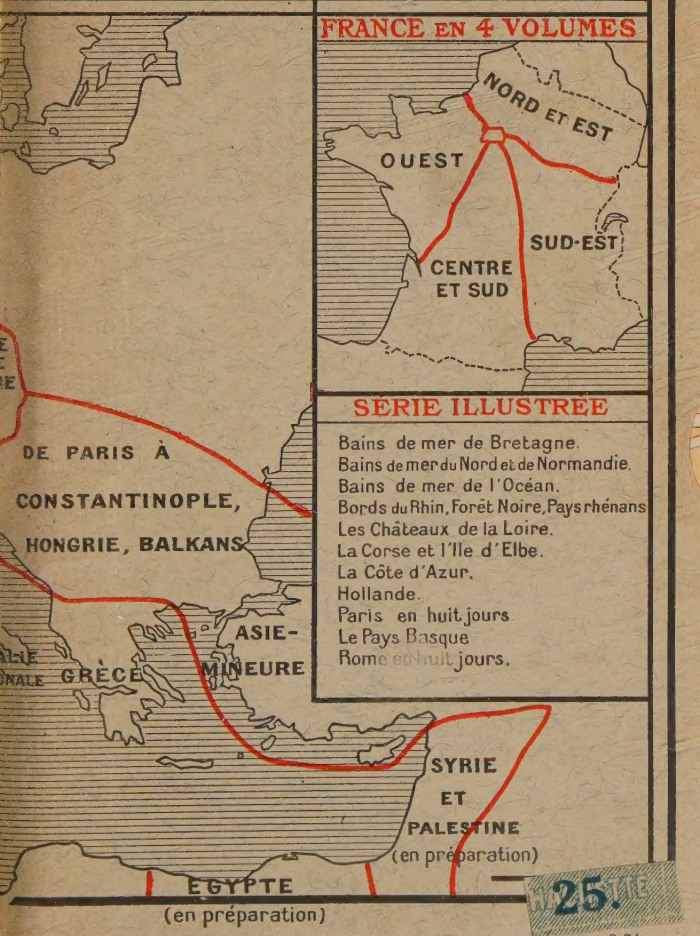

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